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ISBN 0-315-55630-7

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UNIVERSITY OF ALBERTA

PREFACES TO NINETEENTH-CENTURY CANADIAN NOVELS: THEIR FUNCTION AS GENRE AND ELEMENT OF THE LITERARY SYSTEM

BY

STEVEN TÖTÖSY de ZEPETNEK

©

A THESIS

SUBMITTED TO THE FACULTY OF GRADUATE STUDIES AND RESEARCH
IN PARTIAL FULFILLMENT OF THE REQUIREMENTS FOR THE DEGREE
OF DOCTOR OF PHILOSOPHY

DEPARTMENT OF COMPARATIVE LITERATURE

EDMONTON, ALBERTA
FALL 1989

UNIVERSITY OF ALBERTA

RELEASE FORM

NAME OF AUTHOR:	STEVEN TÖTÖSY de ZEPETNEK
TITLE OF THESIS:	PREFACES TO NINETEENTH-CENTURY CANADIAN NOVELS: THEIR FUNCTION AS GENRE AND ELEMENT OF THE LITERARY SYSTEM

DEGREE:	DOCTOR OF PHILOSOPHY
YEAR THIS DEGREE GRANTED:	1989

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....

"Mr Flay took a few paces and the atmosphere
closed around him."
Mervyn Peake, *Titus Groan*

Instead of a Vita - If a vita Be a Limerick

There was a lad from Budapest
Whose folks have turned Aliens
And so he ran West.

He geisterte herum in Teutonic Lands
Ending lamentably in tidy Basel,
When he left the whole Schlamassl.

Next in Canada he scrambled from London to Ottawa,
And to Edmonton, Alberta -
(He followed his Karma).

There and here he did This and That:
Earned, Dreamed, and Read,
Familied and Reacted - Lived mainly,
Finally begetting a Pee-H-Thee.

Yet, arriving at that, -
After having indeed been PhDed,
He didn't have the faintest idea
What to make of his case so fuddled.

From
Memoirs of an Honest Man, or, Lives of Dreams and Imposture (Vol I)

UNIVERSITY OF ALBERTA

FACULTY OF GRADUATE STUDIES AND RESEARCH

The undersigned certify that they have read, and recommend to the Faculty of Graduate Studies and Research for acceptance, a thesis entitled "Prefaces to Nineteenth-Century Canadian Novels: Their Function as Genre and Element of the Literary System" submitted by Steven Tötösy de Zepetnek in partial fulfillment of the requirements for the degree of Doctor of Philosophy

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Abstract

This study is a response to recent scholarly interest in the preface and to the frequently expressed need for empirical studies of the preface as a genre. In this respect, the present thesis breaks new ground in its analysis of a little-studied genre and sheds new light on the nineteenth-century Canadian literatures, where there are relatively few scholarly studies of a systemic or socio-literary nature, particularly concerning English-Canadian novels.

The compilation on microfiche of all monograph form literary texts published by Canadian authors and the compilation of a bibliography of these texts on microfiche and on computer tape has made it possible to find, read, and list the prefaces of nineteenth-century English- and French-Canadian novels. The typology of the compiled prefaces is based on preface characteristics established by scholarly studies of the preface and by the specific characteristics of the English- and French-Canadian prefaces. The typology of the Canadian preface is also a reflection of the postulates of this study's theoretical framework, namely those of the Empirical Science of Literature (ESL). This theoretical construct is the work of the German scholar Siegfried J. Schmidt. The ESL postulates that literature ought to be studied in a systemic way and provides specific categories for doing so. The prefaces have been analysed with regards to their typology, contents, and form in each of the ESL categories, i.e, Production, Reception, Processing, and Post-Production Processing.

The typology and the ESL analysis of the prefaces have yielded the following results: 1. A typology of prefaces to the nineteenth-century Canadian novel has been presented. The corpus of the prefaces consists of 248 prefaces from 556 English-Canadian novels and of 51 prefaces from 102 French-Canadian novels; 2. It has been demonstrated that the preface in the nineteenth-century Canadian literatures exhibits the usual characteristics of a genre; 3. It has been shown how the ESL may be implemented as a method to study literary texts systemically; 4. The analysis of the prefaces has provided an insight into the literary life of the nineteenth-century Canadas.

Acknowledgements

I would like to thank the following individuals for their support. They made the realization of my Ph.D. possible.

My spouse Joanne, who had enough to do with her own Ph.D. but was always willing and able to help; our children Chantal and Julia, who had to put up with two stressed and often frustrated parents; my supervisor, Milan V. Dimic, whose enthusiasm for and interest in my work have been stimulating and who has managed, despite his extremely busy schedule, to find time for me; Ted Blodgett and Tony Purdy, members of my supervisory committee, who offered many valuable suggestions and discussed many aspects of the work with me; the secretaries in my Department, Shelagh Henderson and Bev Ethier, who always assisted me in my various quests; the Department of Comparative Literature, for the support I received during my Ph.D. studies; and last but not least by any measure, my colleague Stan Beeler, whose knowledge of wordprocessing and computers has been invaluable.

I would also like to thank the Research Institute for Comparative Literature at the University of Alberta without whose financial support it would have been virtually impossible to compile the electronic data necessary for my work.

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Introduction

This study is an attempt to present three as yet unexplored but related literary aspects of the nineteenth-century English- and French-Canadian literatures. Firstly, it will postulate that the preface to nineteenth-century English- and French-Canadian novels is a genre in its own right and that as such it deserves scholarly attention; secondly, it will present a typology of English- and French-Canadian novel prefaces; and thirdly, it will analyse the prefaces using Siegfried J. Schmidt's theoretical framework, "Empirical Science of Literature" (ESL).

The hypothesis that the preface is a genre will be built on two lines of reasoning. The first line involves a terminological survey. German, French, and English terms which have or have had the meaning "preface" indicate in toto the literary historically autonomous status of the preface, i.e. that it is a genre in form and content. In addition, the terminological survey will implicitly sketch a possible history of the preface. The second argument or line of reasoning derives from the examination of a representative corpus of scholarly preface studies in German, English, American, Canadian, French, and Québécois scholarship. This survey will include such important studies on the preface as Hermann Riefstahl's Dichter und Publikum in der ersten Hälfte des 18. Jahrhunderts, dargestellt an der Geschichte der Vorrede (1934), Hans Ehrenzeller's Studien zur Romanvorrede von Grimmelshausen bis Jean Paul (1955), Ulrich Busch's "Vorwort und Nachwort" (1961), Henri Mitterand's "Le Discours préfaciel" (1975), Claude Duchet's "L'Illusion historique - L'Enseignement des préfaces (1815-1832)" (1975), Ulf Heyden's Zielgruppen des Romans: Analysen französischer Romanvorworte des 19. Jahrhunderts (1986), François Rigolot's "Prolégomènes à une étude du statut de l'appareil liminaire des textes littéraires" (1987), and several studies dealing with prefaces of specific authors.

A good number of theoretical and critical studies about the preface call implicitly or explicitly for a typology of the genre. Jacques Derrida in his La Dissémination (1972) and Gérard Genette in his Seuils (1987), to name two works by well known scholars, specifically call for a corpus-based typology of this genre. To date, no study has appeared which offers a typology of a specific corpus of novel prefaces or of other types of preface. The present work will respond to that demand by offering a typology of the nineteenth-century English- and French-Canadian novel preface. The typology will be constructed from an exhaustive corpus of nineteenth-century English- and French-Canadian novel prefaces. The construction of the typology will be based on the above-mentioned theoretical works on novel prefaces and on the specific characteristics of the nineteenth-century English- and French-Canadian novel prefaces. The structure of the preface typology will be intrinsically analytical in that it will rest on decisions of preface type which depend on pre-designed categories.

These categories will include main categories and subcategories of preface characteristics.

The third objective of this work is the implementation of the ESL framework. The choice of the ESL as a theoretical model is appropriate because it allows for the study of the Canadian literatures in a socio-literary context rather than in an aesthetically oriented one - which would lead to limited results, especially in the case of the preface. The ESL framework is based on the postulate that literature ought to be studied systemically, thus involving the research and study of literature and literary life. In addition, one important aspect of the ESL is that literary analysis must rest on empirical research. The typology of the novel prefaces will fulfill this requirement.

In more general terms, the framework deals with four main aspects of literature and literary life: 1. Production (Author and Text); 2. Reception (Readership); 3. Processing (Publication); and 4. Post-Production Processing (Criticism and Scholarship). The prefaces will be analysed in each of these four areas with special attention to the nineteenth-century English- and French-Canadian literary systems. The ESL represents an innovative approach to the study of the Canadian literatures, and its implementation shows how the ESL framework can be used effectively in literary analysis. Consequently, the typology of prefaces and the results of the ESL analysis will together provide insights into nineteenth-century English- and French-Canadian novel production while, at the same time, an until now neglected type of text, the nineteenth-century English- and French-Canadian novel preface, will be compiled, described, and analysed.

The ESL analysis of the prefaces, although an integral and important part of this study, will be necessarily limited. The limitation is an unfortunate but unavoidable consequence of a large number of gaps in the existing scholarship on the nineteenth-century Canadian literatures. The ESL analysis intrinsically relies on basic studies in any given literature. For example, a discussion of readership must be based on, among other things, information about literacy levels. To my knowledge, English-Canadian scholarship about the nineteenth century has not as yet produced a single study on this subject. Unfortunately, the situation is much the same in many other aspects of the nineteenth-century Canadian literatures. Nevertheless, while this limitation will have to be recognized, the present study will augment the slowly expanding scholarship on the period. It will do so for several reasons: it will present an unrecognized and largely unknown literary genre not only in its Canadian context, but also in relation to the Western literary tradition. The typology of prefaces will be a first in any Western literature of any period. The use of the ESL theoretical framework is innovative in English-Canadian scholarship. In Québécois scholarship systemic studies are not unknown, but Schmidt's framework has not yet been exploited. Last but not least, the study will be intrinsically comparative of English- and French-Canadian literatures, an approach which, in my view, is still undersubscribed in Canadian scholarship.

Chapter I

The Theoretical Foundations of the Study of Prefaces and the Corpus of Canadian Prefaces

1. The Preface as a Genre and Element of the Literary System

a. The Preface as a Genre

This chapter is necessary for several reasons. As a comparative study, this work is based on theoretical assumptions which need to be stated. In addition, the relatively unexplored state of the subject, the preface, necessitates a more detailed introduction.

Before a theoretical argument based on secondary sources can be made that the preface is a genre and therefore it is justified to study it in its own right, a short survey of terms used to designate the preface seems appropriate: In the two languages and literatures, French and English, and consequently, in both the English-Canadian and French-Canadian literatures, there are terms which mean some type of "preface", respectively "préface". In other European languages and literatures the situation of the preface is similar. From other European languages and literatures, German scholarship in particular contributed much to the study of the preface. Also, the volume of German prefatory terminology is significant. For these reasons, although this study is on the English- and French-Canadian preface, German prefatorial terminology and secondary literature will be included in this introductory chapter.

In the history of prefatorial terms, some were more frequently used at a particular time, while some of them were used more specifically than others. In the nineteenth century, but also at present, in both English and French it is the term "preface", respectively "préface", which best expresses and is most used for this type of text. In German the most often used term is "Vorwort" whose meaning is analogous to "preface" and "préface".

In one of the most recent theoretical studies of the preface G. Genette explains that

> Je nommerai ici préface, par généralisation du terme le plus fréquemment employé en français, toute espèce de texte liminaire (préliminaire ou postliminaire), auctorial ou allographe, consistant en un discours produit à propos du texte qui suit ou qui précède. ... J'ai dit "le plus fréquemment employé": la liste de ses parasynonymes français est fort longue, au gré des modes et innovations diverses, comme peut le suggérer cet échantillon désordonné et nullement exhaustif: introduction, avant-propos, prologue, note, avis, présentation, examen, préambule, avertissement, prélude, discours préliminaire, exorde, avant-dire, proème - ...[1]

This multitude of terms with almost synonymous meaning is, as mentioned, similar in English and in German. The terminological state of the preface, as it will become clear, is an indication of a certain indecision as to what to name a type of text placed typographically separated at the beginning of a more clearly definable type of text, the main body of, for instance, a novel or an anthology. At the same time, the multitude of terms must be understood in their relation to their usage in the different periods of literary history and, to a point, in their significance as different types of preface. It is for this reason that a terminological outline will be useful for an indication that the preface has a history, a typology, and as a confirmation of the notion that the preface is a genre.

---

[1] Gérard Genette, Seuils (Paris: Seuils, 1987). 150. Genette included, in addition to the preface, several other "paratextuals", such as the title, the epilogue, etc. In this study only the preface is under scrutiny.

Generally speaking, dictionaries are at best incomplete on the preface and its related terms. One does not need to go as far as H. Ehrenzeller, who, in reference to German dictionaries, wrote that "Die Wörterbücher sind schlecht auf die Vorrede zu sprechen. Sie bringen ihr Mißtrauen, wenn nicht gar Verachtung entgegen und sprechen ihr im Grunde die Daseinsberechtigung ab."[2] But he makes a point that is also valid for both English and French dictionaries.

In German, French, and English the following selected terms mean "preface".

The "Einleitung" seems to be seldom used in conjunction with a literary text. It is more often placed at the beginning of an instructional text. For example, an "Einleitung" may be at the beginning of Kant's works.[3] The earlier usage of the term "Einleitung" seems to have been somewhat different: "Einleitung ... schon seit vielen jahren schrieb man in Deutschland nach Klopstocks einleitung sehr läßliche hexameter."[4], while in the last decades its meaning and usage has changed again. The above example referring to the works of Kant is defined in the 1935 edition of the Sprach-Brockhaus, while in the 1984 edition it is defined thus: "Einleitung, die. ... gebe eine Einführung, verfasse ein Vorwort."[5]

---

[2] Hans Ehrenzeller, Studien zur Romanvorrede von Grimmelshausen bis Jean Paul, Friedrich Ranke and Walter Muschg, eds., Basler Studien zur deutschen Sprache und Literatur Heft 16 (Bern: Francke Verlag, 1955). 14.

[3] Sprach-Brockhaus.(Leipzig: Brockhaus, 1935). 140.

The "Prolog" is defined with reference to Drama:

> Prolog ... der prolog (zu Olint und Sophronia) zeiget das schauspiel in seiner höchsten würde, in dem er es als das supplement der gesetze betrachten läßt. ... denn es ist ganz klar, daß alle die stücke (des Euripides), deren prologe ihnen (den tadlern) so viel ärgerniß machen, auch ohne diese prologe vollkommen ganz und vollkommen verständlich sind.[6]

The Reallexikon places the "Prolog" in relation to plays as well.[7] The article in the Reallexikon accounts for a history of the "Prolog" not only in the literature of Antiquity, but also in those of England and other European literatures. In contemporary usage the "Prolog" comes closer to the meaning of preface: "Prolog ... a) einleitende Vorrede, Vorspiel (im

---

[4] Jacob und Wilhelm Grimm, Deutsches Wörterbuch (Leipzig: S. Hirzel, 1862-1951). VII. 2164.

[5] Sprach-Brockhaus (Wiesbaden: F. A. Brockhaus, 1984). 209.

[6] Grimm VII. 2164.

[7] Werner Kohlschmidt und Wolfgang Mohr, Eds., Reallexikon der deutschen Literaturgeschichte (Berlin & New York: Walter de Gruyter, 1977). 262-83.

Drama): der P. zu Goethes Faust; ... b) Vorrede, Vorwort, Einleitung eines literarischen Werkes."[8]

The "Vorbericht" is perhaps the most antiquated term from among the terms meaning preface:

> Vorbericht ... in älterer sprache meist eingeschränkt auf die einleitung eines buches, einer abhandlung oder sonst einer schriftlichen aufzeichnung; ... verzeichnet nur diese bedeutung und meint, daß der v. kürzer sei als die vorrede, 'obgleich auch beyde häufig mit einander verwechselt werden'."[9]

"Vorsprache" is a term which is used in relation to literature in a limited sense. From nine types of usage it means preface in one case only, and then in an antiquated sense:

> Vorsprache... wie das ahd. forasprahha, vorrede, einleitung: vorsprache ...; 'die vorrede eines buches, der eingang einer rede' ... schon bei Adelung als veraltet, der diesen gebrauch wohl überhaupt nur aus forasprahha erschlossen hat'.[10]

The "Vorrede", along with the "Vorwort" of contemporary usage, is the German term closest to the preface. This view is substantiated by the etymological meaning of the word: "...vorrede ist dem lat. praefatio nachgebildet...".[11] Although "Vorrede" has a large number of meanings, several of these meanings are congruent with that of "preface":

> 8) gewöhnlich in neuerer sprache von einer gesonderten, einführenden, berichtigenden ausführung vor einer schriftlichen darlegung,

---

[8] Günther Drosdowski, Ed., Duden (Mannheim Wien Zürich: Bibliographisches Institut, 1980). 5. 2051.

[9] Grimm XII. 2. 895.

[10] Grimm XII. 2. 1620.

[11] Grimm XII. 2. 1404.

> einem druckwerk (vgl. vorwort). ... 10) beziehung zum leser. a) im entwickelten nhd. gewöhnlich mit an: eine vorrede machen an den leser.[12]

Although the "Vorrede" is close in its meaning to the preface, in its contemporary meaning there still is a differentiation which is perhaps explicable only with different usage in East and West Germany. The West German Brockhaus Wahrig denotes "Vorrede" thus: "1. kurze, einleitende Rede vor der eigentlichen Rede." and further classifies "Vorrede" as an antiquated term for "Vorwort".[13] On the other hand, the East German Handwörterbuch der deutschen Gegenwartssprache defines "Vorrede" identically with "Vorwort" as "1.1 die einleitende, erläuternde Bemerkungen vor dem eigentlichen Text eines Buches.".[14] The meaning of "Vorrede" as defined in the Brockhaus Wahrig appears only as a secondary meaning in the Handwörterbuch der deutschen Gegenwartssprache:"1.2 einleitende Mitteilung vor der eigentlichen mündlichen Äußerung."[15] If "Vorbericht" was defined as shorter in length than "Vorrede", "Vorwort" is again shorter than "Vorrede". This typological differentiation is apparent in the choice in the title Art und Funktion der Vorrede im Roman von der Mitte des 18. Jahrhunderts bis zum Ende des 19. Jahrhunderts.[16] The differentiation makes sense not only because of the related meaning between "Rede" and "Wort", but also because the type of preface found in novels of the eighteenth and nineteenth centuries was longer, generally speaking, than in the twentieth century.

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[12] Grimm XII. 2. 1406-08.

[13] Gerhard Wahrig, Brockhaus Wahrig Deutsches Wörterbuch (Wiesbaden: F. A. Brockhaus, 1984). 6. 615.

[14] Günter Kempcke, Handwörterbuch der deutschen Gegenwartssprache (Berlin: Akademie, 1984). 2. 1297.

[15] Kempcke 2. 1297.

[16] Hans-Jürgen Ansorge, Art und Funktion der Vorrede im

Ultimately, the meaning of "Vorwort" seems to be analogous to that of "Vorrede" and most other terms here introduced. In the 1862 edition of the Grimm Brothers' Deutsches Wörterbuch "Vorwort" is defined as

> prolog, vorrede, einleitende vorbemerkung; ältere sprache bezeichnet dies durch vorsprache ..., vorrede ..., und vorbericht ..., soweit nicht das lat. praefatio, proemium, praeloquium oder prologus verwendet wird, erst im frühhd. kommt vorwort dafür auf, ...[17]

This nineteenth-century usage and meaning of the "Vorwort" appears to have been acquired for its modern, contemporary usage. The Brockhaus Wahrig defines "Vorwort" thus: "Einleitung zu einem Buch, in der der Verfasser, Herausgeber od. Mitarbeiter des Werkes Sinn u. Zweck der Veröffentlichung darlegt."[18] and the East German Handwörterbuch der deutschen Gegenwartssprache, similarly: "Vorwort, das /Pl.-e/ einleitende, erläuternde Bemerkungen vor dem eigentlichen Text eines Buches."[19]

In French "avant-propos" has been located in a specific

Roman von der Mitte des 18. Jahrhunderts bis zum Ende des 19. Jahrhunderts (Würzburg: Julius-Maximillians-Universität, 1969).

[17] Grimm XII. 2. 1964.

[18] Wahrig 6. 624.

[19] Kempcke 2. 1299.

text at a specific time. Its meaning is defined as a "Discours en tête d'un livre" and "Le premier qui mit en oeuvre avant-propos pour prologue, fut Louis Lecharrond en ses Dialogues."[20] This means also that the term "prologue" served before this time for "avant-propos". At the same time, "avant-propos" seems to differ from the "préface" in its length: "Avant-propos ... Courte préface."[21] A more specific definition is to be found in the new Grand Larousse: "avant-propos ... Courte préface, placée en tête d'un livre, ou l'auteur expose succinctement ses intentions."[22] The designation of a shorter preface and the fact that the "avant-propos" contains the author's explanations in relation to the following text is the contemporary meaning found also in the Grand Robert: "Avant-propos ... Courte introduction (présentation, avis au lecteur, etc.)."[23]

"Introduction" is a term which is used to mean, among others, "préface". However, its usage is more varied than that of "avant-propos". Its meaning in the sense of a "préface" is usually listed further down in dictionaries, after its primary meanings: "introduction ... Discours préliminaire en tête d'un ouvrage."[24] It should be noted that here the meaning of "introduction" does not explicitly refer to literature but to a book in general.[25] Thus an "introduction" may be written as instruction to a non-fictional/non-belletristic text. The more contemporary usage of "introduction" implies a similar instructional usage, although the examples illustrating its usage are curiously from literary texts:

---

[20] Émile Littré, Dictionnaire de la langue française (Paris: Hachette, 1881). 259.

[21] Adolphe Hatzfeld, Arsène Darmstetter, Antoine Thomas, Dictionnaire général de la langue française du commencement du XVIIe siècle jusqu'a nos jours ... (Paris: Ch. Delagrave, 1895-1900). 1 171.

[22] Grand Larousse de la langue française (Paris: Larousse, 1975-76). 1 339.

[23] Le Grand Robert de la langue française (Paris: Le Robert, 1985). I 754.

> Développement placé en tête d'un ouvrage et qui tend généralement à présenter le sujet, à en justifier l'importance ou le choix: Ce livre a six pages d'introduction. Une introduction est plus étroitement liée au sujet qu'une préface. Il était absolument nécessaire de consacrer spécialement quelques lignes d'avertissement, de préface ou d'introduction à cette seconde édition (Hugo).[26]

The "préface" denotes an introductory function: "Préface ... Discours préliminaire mis à la téte d'un livre."[27], and "Préface ... Exposé préliminaire placé par un auteur en tête de son livre, pour indiquer l'objet, le caractère, etc."[28], and "Praefatio _vorrede_ ... préface ... exposé préliminaire placé en tête d'un livre pour préparer le lecteur ... ."[29], and "Préface ... texte placé en tête d'un ouvrage pour le présenter et le recommander au public."[30], and "Préface ... texte placé en tête (d'un livre) et qui sert à le présenter au lecteur."[31]

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[24] Hatzfeld 1330.

[25] Hatzfeld 1330.

[26] _Grand Larousse_ IV 2793.

[27] Littré 1276.

[28] Hatzfeld 1796.

[29] Walther v. Wartburg, _Französisches Etymologisches Wörterbuch_ (Basel: R. G. Zbinden, 1959). 9 293.

In essence, the "préface" is defined similarly to "introduction" but with a fine difference, and which becomes apparent only when one observes the examples used to illustrate the definitions. The difference is that more literary examples are used to define the usage and meaning of the "préface" than in the case of the "introduction".

The "prologue" is perhaps best defined as a "préface" for plays: "Prologue ... Ouvrage qui sert de prélude à une pièce dramatique."[32], and "Prologue ... Dans une pièce de théâtre, sorte d'introduction qui annonce et prépare l'action."[33], and "Prologue vorrede ... discours préliminaire, avant-propos ... morceau qui sert de prélude à une pièce dramatique ou narrative."[34] The Grand Larousse interestingly differentiates between the meaning of the "prologue" when used for the text of a play and for other genres: "prologue ... petite pièce de vers ou de prose qui précède et prépare une pièce de théâtre ..." and "prologue ... première partie d'une oeuvre littéraire (pièce, roman) ou artistique (film) oú sont présentés des évenements antérieurs à ceux qui se déroulent dans l'oeuvre proprement dite."[35] The Grand Robert defines "prologue" again in relation to plays: "Prologue ... Discours qui introduit une pièce de théâtre."[36]

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[30] Grand Larousse V 4563.

[31] Grand Robert VII 704.

[32] Littré 1277.

[33] Hatzfeld 1820.

[34] Wartburg 9 440.

In English the "preface" and the "introduction" are defined similarly to the French "introduction" and "préface". Also similarly to French, the "preface" in English fulfills a more functional role - as opposed to a discursive one: "preface ... A statement or brief essay, usually by the author, included in the front matter of a book, etc., and dealing primarily with the purpose and scope of the work",[37] and "Preface ... to introduce or commence (a writing or speech) with a preface or introduction."[38], and "Preface ... a preliminary statement by the author or editor of a book, setting forth its purpose and scope, expressing acknowledgement of assistance from others, etc."[39] The term "preface" in English seems to have had a wider variety of meaning and usage than the French "préface" and the German "Vorwort". The Oxford English Dictionary lists diverse non-literary meanings, such as several liturgical meanings and usages or the general usage of "Preface ... To place before or in front of; to front or face (with something)."[40] The usage of the term in literature occurred very early. Already Chaucer employed it in 1386 in his Nun's Tale.[41] However, the definitions and examples in the Oxford English Dictionary, although indicating a longtime usage of the term in a variety of ways, do not include one single example of a preface written to a literary text. The same is the case of the term "foreword".[42] "Prologue" in English, similarly to its usage and meaning in French, is defined in relation to theatre: "Prologue ... The preface or introduction to a discourse or performance; a preliminary discourse, proem, preface, preamble; *esp.* a discourse or proem spoken as the introduction to a dramatic performance."[43] It is interesting that in the Random House, an American dictionary, the meaning and usage of "prologue" is defined more in relation to prose than to dramatic works: "Prologue ... a preliminary discourse; a preface or introductory part of a discourse, poem, novel" and only further down, in its fourth position is it related to theatre.[44] Disappointingly, as mentioned above in the case of the Oxford English Dictionary, English and American dictionaries do not give a historical perspective on the usage of the preface as a text written to the main body of a literary text, although the linguistic usage of the term "preface" and its related terms is documented at length.

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[35] Grand Larousse V 4670.

[36] Grand Robert VII 816.

[37] Funk and Wagnalls Standard College Dictionary Canadian Edition (Toronto Montreal Winnipeg Vancouver: Fitzhenry and Whiteside, 1974). 1063.

[38] The Oxford English Dictionary (Oxford: Clarendon, 1961). VIII 1266.

[39] The Random House Dictionary (New York: Random House, 1966) 1134.

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[40] The Oxford English Dictionary VIII 1266.

[41] The Oxford English Dictionary VIII 1266.

[42] The Oxford English Dictionary IV 447.

[43] The Oxford English Dictionary VIII 1450.

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This short but representative terminological survey of terms in German, English, and French, lends to the following observation. In the nineteenth and twentieth centuries the term "Vorwort"/préface"/"preface" is used in all three languages as the most frequent term to define a text placed before a literary prose text. Other terms, such as "Einleitung", "prologue", "introduction", etc., are used less often and denote slightly different types of the preface. The definitions of terms with the meaning of preface indicate that there are, in all three languages and literatures, several types of prefaces.

The liquid state of the terminology raises the question: if the preface is a term that is largely used to define texts which are typographically placed before a larger, main text of a book and if there is, in addition, a variety of terms defining various types of the preface, can one postulate that the preface is a literary genre?

Although a metatheoretical postulate of whether classifications into genres in literature are justified or not would be interesting, this lies beyond the scope and objectives of the present work. However, it may be useful to refer to one recent work in which its author formulates a theory of genre that _a priori_ allows for the designation of the preface as a genre. Adena Rosmarin writes in _The Power_ of Genre

> That once genre is defined as pragmatic rather than natural, as defined rather than found, and as used rather than described, then there are precisely as many genres as we need, genres whose conceptual shape is precisely determined by that need.[45]

Generally speaking, this statement has much validity with respect to the nineteenth-century novel when a variety of terms were used, often calling a novel something else when it was, as we see it today, a novel. A pragmatic approach to the question of genres would indeed solve the terminological difficulties for the concept of genres. In the specific case of the preface, its terminological survey indicates this possibility: one can distinguish the preface from other types of texts from a pragmatic point of view.

The longevity of the preface is evident in both oral and written literature. This longevity vouches, among its other dimensions and characteristics usually associated with a genre, for its classification as a genre. For example, in the Gilgamesh epic the first tablet includes the author's "introduction" to the tale of Gilgamesh.[46] Although obviously in this form one cannot speak of the preface as a genre but only of a concept of the preface as a genre, its existence strengthens the argument that the preface is a constant and significant part of all 'telling'. An early and clearly definable example of the preface as a genre is to be found in Martial's books of epigrams which this author wrote two thousand years ago:

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[45] Adena Rosmarin, The Power of Genre (Minneapolis: U of Minnesota P, 1985). 25.

[46] Gilgamesh Translated from the Sin-leqi-unnini Version, John Gardner, John Maier, Richard A. Henshaw, eds., (New York: Alfred A. Knopf, 1984) 57.

> 'What is the good of a prologue,' you say. 'Is it not concession enough to you if I read the epigrams? And, besides, what do you mean to express in the said prologue that you could not express in verses? I see why tragedies and comedies are allowed one, because they cannot speak for themselves, but epigrams need no herald and are content with their own power of speech - and a hurtful one it is too; they can do their prologising on any page they will. I beseech you, if you think fit to listen, not to do an absurd thing, nor dress the dancer in a long robe. Furthermore consider whether a wooden sword satisfies you as a weapon against a fighter armed with a net. I, for my part, take my place with those spectators who protest against any such unfair conditions.' I verily believe, Decianus, that you are right! Ah, if you only knew with what sort of prologue, and how long a one, you nearly had to deal! Be it then as you desire, and anyone who may chance to read this book shall owe it to you that he comes unwearied to page one.[47]

One scholar interpreted Martial's preface as a "... genre, a type of text in which the author by virtue of the last word speaks to the readers, contemporary and future, so that he himself is his own advocate and interpreter."[48] This specific aspect of the preface, namely the establishing of a personal relationship with the reader while advocating a particular point of view, is perhaps the most prevalent dimension of the preface in its history. This is evident in the above quoted preface of Martial. Another old example is Petrarch's preface to his De Viris Illustribus in which he states that his address to the readership serves "the nature and goal of history".[49]

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[47] Martial. The Twelve Books of Epigrams. Trans. J.A. Pott, F.A. Wright. Broadway Translations. (London: George Routledge & Sons, New York: E. P. Dutton, n.d.) 43.

[48] Agnes Kenyeres, ed., A kegyes olvasóhoz! Elöszavak és utószavak válogatott gyüjteménye (Budapest: Gondolat, 1964). 5. The above quotation is my translation: "Az elöszó - müfaj, olyan irásmü, amelyben a könyv szerzöje az utolsó szó jogán áll a közönség, a kor és az utókor elé, hogy önmaga ügyvéde és interpretátora legyen."

The acceptance of the preface as a genre in manuals of literary terms or genres is limited. However, a few examples will illustrate the variety of perceptions of the preface. C. Hugh Holman's A Handbook to Literature contains the following two entries:

> Preamble: An introductory portion of a written document. In formal sets of "resolutions" there is usually a preamble which sets forth the occasion for the resolutions. This preamble is introduced by one or more statements beginning with "Whereas" and is followed by the resolutions proper, each article of which is introduced by the word "Therefore."[50]

This definition is obviously one for legal documents. Nevertheless, it is entered in a work of literary terms - most likely because the term "preamble" means "preface" as well, or, it functions here as part of a recognizable rhetoric and is formulaic in nature. The second entry in Holman's book is specifically on the preface:

> Preface: A short introductory statement printed at the beginning of a book or article - and separate from it - in which the author states his or her purpose in writing, makes necessary acknowledgements of assistance, points out difficulties and uncertainties in connection with

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[49] Benjamin G. Kohl, "Petrarch's Prefaces to De viris illustribus" in History and Theory Studies in the Philosophy of History XIII (1974). 132.

[50] C. Hugh Holman, A Handbook to Literature 4th Edition (Indianapolis: Bobbs-Merrill, 1980). 348.

> the writing of the book, and, in general, informs the reader of such facts as the author thinks pertinent to a reading of the text. Some writers, notably Dryden, Shaw, and Henry James, have written prefaces which were really extended essays.[51]

Gerald Prince's Dictionary of Narratology has one entry on the preface:

> prologue. An initial section in some narratives, preceding and not including the exposition or (part of) the complication.[52]

Prince's definition, as many of his narratological terms, is related to Greek and Latin rhetorics. Heinrich Lausberg's much earlier Handbuch der literarischen Rhetorik is also based, in a more detailed and explicit manner, on the rhetorics of antiquity. His book contains a precise definition of the preface.[53] Although Lausberg's book, as mentioned, is based on Greek and Latin rhetorics, and thus his concept and examples are in reference to oration, his statements about the preface as a concept and as a genre (genus) in Greek and Latin literature are applicable to the preface in general:

> Das Exordium ..., prooemium ..., Principium ..., exorde ..., prologue ist der Anfang der Rede. Ziel des exordium ist es, die Sympathie des Richters (oder im weiteren Sinn: des Publikums) für den (parteimäßig vertretenen) Redegegenstand zu gewinnen.[54]

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[51] Holman 349.

[52] Gerald Prince, Dictionary of Narratology (Lincoln & London: U of Nebraska P., 1987). 78.

[53] Heinrich Lausberg, Handbuch der literarischen Rhetorik: Eine Grundlegung der Literaturwissenschaft (München: Max Hueber, 1960) vol. I. 150-63. and passim.

[54] Lausberg 150.

In fact, Lausberg's typology of the "Exordium" is almost as sophisticated as Genette's, which I will discuss later. One difference between Genette's typology of the preface and Lausberg's typology of the "Exordium" is that the several types of the "Exordium" all signify some relationship between "das Publikum" and the orator.

Again in relation to speech rather than written prose Das sprachliche Kunstwerk by Wolfgang Kayser contains a definition of the preface in the context of drama:

> Im älteren Drama gibt oft ein besonderer Sprecher in einer Art Prolog ans Publikum die Exposition; Tieck, der auch in diesem Fall alte Techniken zu beleben suchte, verband in seiner Genoveva Prolog und Drama, indem er als Prolog- (und Epilog-) Sprecher den Heiligen Bonifacius auftreten ließ.[55]

Alistair Fowler, in his Kinds of Literature, discusses the concept of the preface in a section "Opening Formulas and Topics". Although very short (seven and a half pages), Fowler attempts to describe a history of the preface. His understanding of the preface, however, as indicated in the title of the section, "Opening Formulas and Topics", allows for the inclusion of, for example, the leading of the reader into the story within the narrative. In other words, he does not delineate the preface as a spatially (typographically) separated text.[56] His discussion suggests that the preface as a genre is a later development and, at best, is a type of text that exists in relative dependence on the main text. His verdict, although he insists on the priority of the main text as the determining fact, implies that the preface is a genre in its form of "threshold", very much in the sense of G. Genette's "Seuils".[57]

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[55] Wolfgang Kayser, Das sprachliche Kunstwerk Eine Einführung in die Literaturwissenschaft (Bern & München: Francke, 1964). 199.

[56] Alastair Fowler, Kinds of Literature: An Introduction to the Theory of Genres and Modes (Cambridge, Mass.: Harvard UP, 1982). 98-105.

Literary theoretical scholarship and works on the history of the preface are scarce in general, and there is no work on the history of the preface in any Western literature. However, in the three languages in which I have studied the secondary literature, in German, French, and English, there are a number of theoretical and historical works (books and articles) on the preface. These works, of course, approach the preface from various points of view. Yet, I think, it is possible to group these approaches into three: 1. The preface is discussed as a genre, 2. The preface is analysed from the point of view of discourse analysis, and 3. The preface is studied as written for a specific text or texts, e.g. the history of the preface to novels.[58]

One of the earlier works on the preface is Hermann Riefstahl's Dichter und Publikum in der ersten Hälfte des 18. Jahrhunderts, dargestellt an der Geschichte der Vorrede.[59] Riefstahl discusses the preface and its function in eighteenth-century German poetry:

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[57] Fowler 105.

[58] An overview of this secondary literature would be most useful because it would provide at least a skeleton of a history of the preface. However, this not being the aim of my study, it cannot be done here. But the presentation of a selected body of the secondary literature is, in view of the topic's uniqueness more than justified.

> In dem Zeitraum von etwa 1680 bis 1750 ist es stehender Gebrauch, der Veröffentlichung einer Dichtung oder Sammlung von Gedichten eine Widmung, ein Widmungsschreiben (genannt "Zuschrift") und eine Vorrede (auch "Vorbericht) voranzuschicken. Diese literarischen Gebilde sind in dieser Zeit sehr ausgeprägt; sie treten, voneinander und von der Dichtung getrennt, als äusserlich selbständige Teile auf, ...[60]

What is of note here is that Riefstahl defines the "Widmung, Zuschrift, Vorrede" as a "literarisches Gebilde". Another early scholar of the preface, who was already mentioned above, Hans Ehrenzeller, in his book Studien zur Romanvorrede von Grimmelshausen bis Jean Paul, ventures to pinpoint the time and place when the preface became a convention and consequently a genre in German literature:

> In der zweiten Hälfte des 18. Jahrhunderts wird - wohl hauptsächlich durch den Einfluß englischer Vorbilder[61] - die scherzhafte Verwendung der Romanvorrede zur eigentlichen Mode. Die Reflexionen über die Form häufen sich, und manche Schriftsteller scheuen sich nicht, die Vorrede zum Hauptgegenstand ihrer Vorrede zu erheben. Eine eigentliche Vorreden-Inzucht fängt an zu blühen, ein Kult der Vorrede um der Vorrede willen.[62]

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[59] Hermann Riefstahl, Dichter und Publikum in der ersten Hälfte des 18. Jahrhunderts, dargestellt an der Geschichte der Vorrede Diss. U Johann Wolfgang Goethe Frankfurt a. M., 1934. (Limburg a.d. Lahn: Limburger Vereinsdruckerei, 1934).

[60] Riefstahl 5.

[61] Since English scholarship on the preface is almost non-existent and most studies on the preface are about the Modern period, I can only guess whom Ehrenzeller could have meant. He must have been referring to such texts as Sterne's The Life and Opinions of Tristram Shandy.

[62] Ehrenzeller 17.

Ulrich Busch, in his article "Vorwort und Nachwort", although accepting the definition of the preface as a genre, correctly refers to the confusion surrounding its status, form, and function:

> Es wäre nicht nötig, solch einen Vorgriff zu benutzen, wenn sich die Schriftsteller darüber einig wären, daß das Vorwort eine eigenartige literarische Erscheinung sei, dass es einen bestimmten Grund und bestimmte Formen habe und dass die eine Form so und jede andere Form anders zu nennen sei.[63]

Busch also acknowledges here what became obvious in the terminological survey, namely that in different literary periods different terms were preferred for the preface. Nevertheless, the notion that the preface is a genre, is here too accepted.

A theoretical work on genres, and again in reference to a specific literary perod, Fritz Nies' and Jürgen Rehbein's Genres mineurs: Texte zur Theorie und Geschichte nichtkanonischer Literatur (vom 16. Jahrhundert bis zur Gegenwart) recognizes one type of the preface, the "notice", as a genre:

> Notice ... La notice peut se présenter sous deux formes, soit comme introduction à un livre, soit comme ouvrage séparé. Dans le premier cas, elle contient d'ordinaire la vie de l'auteur du livre, des éclaircissements sur son époque et sur les personnages avec lesquels il a été en relation, des jugements sur le fond et la forme de son ouvrage.[64]

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[63] Ulrich Busch, "Vorwort und Nachwort" in Neue Sammlung. I (1961). 349.

[64] Fritz Nies, Jürgen Rehbein, Genres mineurs: Texte zur Theorie und Geschichte nichtkanonischer Literatur (vom 16. Jahrhundert bis zur Gegenwart (München: Wilhelm Fink, 1978). 93-94.

The most important element of the notion that the preface is a genre is best formulated by the question "What does it do and how?" This question combines the notion that the preface is a genre, on the one hand, with a typology of the preface, the "how", on the other.

The works of two earlier scholars of the preface, H. Riefstahl and H. Ehrenzeller, contain answers to the above theoretical question, although they inquire into prefaces written to specific types of texts in specific literary periods. Jacques Derrida and, more so, Gérard Genette, formulate more theoretical answers to the above question - but, of course, the two German works were written some time ago. To begin with Riefstahl, who defines the preface as follows:

> Die Hauptgegenstände der Vorrede sind: 1. der Autor selbst, 2. das veröffentlichte Werk: Inhalt und Absicht, Quellen und Vorgänger, Veranlassung und Entstehung, Stil ("Schreibart"), 3. die literarische Gattung: historische Entwicklung, theoretische Bestimmung, 4. das Publikum, 5. die Kritik, 6. Zeit und Volk.[65]

Although Riefstahl's work concerns the eighteenth century and the "Vorrede" to poems only, his observations are applicable to all prefaces. His definition implicitly postulates a typology of the preface. At the same time, he concedes that the above categories are not part and parcel of all prefaces but that "Der Hauptzweck ist, ein günstiges Urteil zu erreichen."[66] This main function of the preface to address the reader comes

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[65] Riefstahl 5-6.

[66] Riefstahl 5.

> ... aus einer Sorge und Unsicherheit des Autors hervor, indem er entweder seinem Werk oder dem Publikum nicht traut. Entweder sieht er als möglichen Grund eines Misserfolgs, daß das Werk hinter den bisherigen Leistungen und dem allgemeinen Stand der Poesie zu seiner Zeit oder hinter den Anforderungen der verwöhnten Leser zurückbleibe; er sucht deshalb durch Entschuldigung, Verwahrung, Verteidigung, captatio benevolentiae und Bitte, den Leser zur Nachsicht zu bewegen. Oder er fürchtet umgekehrt, der Leser könnte den Anforderungen, die die Dichtung an sein Verständnis stellt, nicht gewachsen sein; deshalb leitet er ihn durch theoretische Erörterungen dazu an, indem er das veröffentlichte Werk in einen Zusammenhang stellt, der seine besondere Bedeutung klarlegen soll.[67]

Another important contribution of Riefstahl is that he points out what types of texts require a preface: "Ihre eigentliche Berechtigung hat also Die Vorrede nur vor Werken solcher Gattungen, die die private Lektüre des einzelnen Lesers erfordern, also vor lyrischen, epischen und Romandichtungen."[68]

Ehrenzeller, who describes a more detailed typology of the preface, also derives its function from the innate insecurity of the author:

> Ein übler Geruch scheint diese literarische Konvention von allen Seiten zu umgeben, und selbst die Autoren schreiben sie oft nur mit schlechtem Gewissen. Auch sie leiden oft am Vorreden-Misstrauen und fühlen sich deshalb verpflichtet, die Vorrede, die ihr Werk entschuldigen mußte, selbst noch einmal zu entschuldigen.[69]

But Ehrenzeller connects this innate fear to a deeper discomfort and which exists in relation to one of the purposes of the preface:

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[67] Riefstahl 64-65.

[68] Riefstahl 66.

[69] Ehrenzeller 14.

> Die andere Wurzel des Mißtrauens liegt tiefer. Sie liegt in der Unaufrichtigkeit, zu der die Vorrede nur allzu leicht verführt, oder besser: in der Einsicht, dass es einem Schriftsteller nicht anständig sei, den Selbstrezensenten zu spielen, sein eigenes Werk zu werten, zu loben oder zu tadeln und das Urteil des Publikums auf diese Weise zu beeinflussen, wenn nicht gar zu bestechen.[70]

It is from this insecurity that the preface's main function, promotion, emanates.

The mechanism of the preface consists for Ehrenzeller of three factors: the author, the reader, and the main text. The author is involved because the contextual characteristics of a preface are explanations and biographical data about the author given by himself. The statements could also extend to judgements on his work. Reader-contextual characteristics serve to regulate the relationship between the author and the readers. Here, the grammatical choice is of importance: does the author address himself to the readership directly or indirectly? Advice to the readership as to when and how they should read the book are further characteristics. Text-contextual characteristics may consist of the main idea or theme of the book, its short summary, the genesis of the work. The latter may include the mention of secondary sources, previous similar works, the explanation of the title, etc. The text-contextual characteristics may also consist of justifications of an aesthetic, moral, or other nature. For example, in prefaces of the sixteenth and seventeenth centuries the justification of laughter based on health reasons was frequent. Also, the relationship between fact and fiction is included in this category. Ehrenzeller includes in this category the defense againts opponents, enemies, critics, colleagues, the pirating of prints, typographical mistakes by the printer, commercial dedications, and advertisements.[71]

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[70] Ehrenzeller 15.

In more recent scholarship, Jacques Derrida, in the chapter "Hors livre - préfaces" of his book La Dissémination,[72] and Gérard Genette in a chapter on the preface in his previously cited book Seuils, designate the preface as a genre. Furthermore, both Derrida and Genette, reformulate the typological dimension of the preface. For Derrida, the necessity of a typology is based on the apriorial question:

> Mais que font les préfaces? La logique n'en est-elle pas plus surprenante? Ne faudra-t-il pas en reconstituer un jour l'histoire et la typologie? Forment-elles un genre? S'y regroupent-elles selon la nécessité de tel prédicat commun ou bien sont-elles autrement et en elles-mêmes partagées?[73]

Derrida ultimately prescribes a directive and affirmative function to the preface:

> La préface, mode synthétique de l'exposition, discours des thèmes, des thèses et des conclusions, précède ici, comme toujours, le texte analytique de l'invention qui l'aura lui-même effectivement devancée mais qui ne peut pas, sous peine de rester illisible, se présenter ou s'enseigner lui-même.[74]

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[71] Ehrenzeller 35-38.

[72] Jacques Derrida, La Dissémination. Collection "Tel Quel" (Paris: Seuil, 1972).

[73] Derrida 14.

[74] Derrida 44.

and

> Elle [la préface] ne deviendra discours de la méthode, exposé de la poétique, ensemble de règles formelles, qu'après le parcours irruptif d'une méthode pratiquée cette fois comme un chemein qui se fraye et se construit lui-même, sans itinéraire préalable. D'où l'artifice d'une préface qui "ne paraîtra peut-être pas assez naturelle" et qui en tout cas ne sera jamais simplement biffée.[75]

The preface and its discourse mechanisms and function is perhaps best summarized in the discussion of Hegel's prefaces:

> Il [Hegel] problématise la préface selon ce que le mot veut dire: Vouloir-dire, pré-dire, avant-dire (pre-fari) du prologue ou du prolégomène conçu (tel un vivant) et proclamé depuis l'acte final de son épilogue. Dans le discours, le logos reste auprès de soi. Ce qui devrait pourtant interdire de considérer l'écriture (ici le pro-gramme, la pré-scription, le pré-texte) comme le simple déchet empirique du concept, c'est que ce déchet (car il ne s'agit pas ici de le relever de cette condition mais de le questionner autrement) est coexistensif à toute la vie du discours.[76]

G. Genette, too, in his book Seuils, asks, "Mais que font les préfaces?".[77] Genette, perhaps in response to Derrida's call, replies with a justification for a typology and proceeds to present one:

> ...toutes les préfaces ne 'font' pas la même chose - autrement dit que les fonctions préfacielles diffèrent selon les types de préface.[78]

Genette's typology of the preface is detailed and sophisticated. However, to discuss it in its entirety would be too long for this study. His typology consists of the following: A préface auctoriale originale[79] which he considers as the most important type and which contains the highest number of characteristics. Roughly, he finds the following features of this type: It affirms that the main text is worth reading. To make this affirmation, without praising its author, the preface must contain commendation of the subject matter of the main text. This commendation may cover a number of features, such as the main text's usefulness as a document, or its intellectual, moral, religious, social, or political value. The unity of the subject matter, its truthfulness, and the truthfulness of the preface itself are also important features. Advice concerning how to read the main text in the context of the commendation but also concerning the mechanics of reading, i.e., which chapter is most important, is a further characteristic of this type of preface. The genesis of the main text, e.g. its history of writing and composition, acknowledgements in reference to the genesis of the work, implicit or explicit references to the desired readership (e.g. children, intellectuals, women), and most importantly, the work's interpretation by the prefacer, commentary on the title of the main text, indications of the context in which the text was written (e.g. a sequel will follow or each volume should be read separately, etc.), and attestations that the main text or certain protagonists is/are nothing but fiction could be frequent characteristics. A last but nevertheless very important feature of the préface auctoriale originale is constituted by definitions of genre, i.e., of the genre of the main text.

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[75] Derrida 45.

[76] Derrida 57.

[77] Genette 182.

[78] Genette 182.

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[79] Genette 182.

Other types of prefaces in Genette's classification are the postface, the préface ultérieure, the préface tardive, the préface allographe, the préface actoriale, the préface fictionnelle, the préface auctoriale dénégative, the préface auctoriale fictive, the préface allographe fictive, and the préface actoriale fictive. The préface ultérieure is a preface written for subsequent editions of a work and, therefore, for a new readership. This type, since there has been a first edition and a first preface, often contains implicitly or explicitly references to the potential critic from the readership of the first edition as well as from the institution of the critics. In other words, the préface ultérieure is often a vehicle for the debate between the author of the main text and his critics. Also, references and explanations of corrections are often contained in the préface ultérieure. Genette understands the main function of the préface tardive to be autobiographical. The aspect of "retardation" is to be understood in the following terms:

> Plus sereine, apparemment, l'entrepise d'Henry James, qui écrivit à la fin de sa vie une série de dix-huit préfaces pour le monument de ses Oeuvres Choisies. Nous avons là, typiquement une série à la 'tardivité' décroissante, puisque les oeuvres préfacées avaient été publiées, sauf erreur, de 1874 (Roderick Hudson) à 1904 (La Coupe d'or),

> mais ici l'attitude de l'auteur ne s'en ressent guère: à l'écart de toute confidence autobiographique extralittéraire, son propos constant est de retracer les étapes de la genèse à partir de ce qu'il désigne toujours comme le 'germe initial'...[80]

The autobiographical preface may be of various types. The aspect of explanation, that is, the autobiographical postulate that the author has or has not changed his ideology, for example, is a further characteristic of this type. The aspect of 'the last word', the last fact of communication from the author to the readers is also a possible feature of the préface tardive.

The préface allographe, that is, the preface that has been written by someone other than the author of the main text, is a preface that has been written usually after the death of the main text's author. Information about the genesis of the work ("conception, rédaction, publication"), the biography of the author of the work, and, most importantly, the recommendation (propagation) of the work are the most significant characteristics of this type.[81] This last characteristic, which Genette considers the most important of this type, is often implied since the preface as a genre in itself is mainly a promotion of the main text.[82]

The préface actoriale could be understood as a type of the préface allographe. However, the distinction lies in the fact that this type may contain corrections, justifications, and biographical references about the author of the work - in agreement with the author of the work. Since the author is ethically prohibited to paraise his own work, he is using someone else to do so.

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[80] Genette 232.

[81] Genette 244.

[82] Genette 247.

The préface fictionnelle is a preface whose main characteristic is the ludic. This preface often 'pretends' to be something else, it simulates the serious characteristics of the prefaces accounted for above.

The préface auctoriale dénégative is frequently nothing else than an editorial note. Thus it often contains items of an explanatory type about the publication of the text, its style from an editorial point of view, etc. But it could also contain a serious biography of a fictive author. Also, this type may again contain promotion and praise of the work itself.

The préface auctoriale fictive is a preface supposedly written by someone else, but this other author is invented by the real author. At the same time, this real author usually uses the fictive author to propagate his genuine and serious views.

The préface allographe fictive is a preface written by someone other than the author of the main text, but the prefacer is invented. This type differs from the above préface auctoriale fictive in that it does not contain serious and important statements issued, via the fictive prefacer, by the real author. And lastly, the préface actoriale fictive

> ... simule la préface d'autobiographie, où le préfacier, comme j'ai déjà eu l'occasion de m'en plaindre, s'exprime davantage comme auteur ('voici ce que j'ai écrit') que comme héros ('voici ce que j'ai vécu').[83]

With reference to this work on the nineteenth-century Canadian prefaces, Genette's typology, as mentioned previously, is sufficiently sophisticated to account for almost any type of preface. Thus, his typology would be useful for the study of and application to the English- and French-Canadian prefaces. However as it will become clear in Chapter II and I will explain then, I choose not to use either Genette's, or Lausberg's typology.

Other important French contributions to the theoretical scholarship of the preface include articles by H. Mitterand, C. Duchet, and F. Rigolot. In an article titled "Le Discours préfaciel", H. Mitterand postulates the preface as a genre: "Ce genre, nous l'avons dénommé le discours préfaciel, parce qu'il nous ... a semblé qu'il avait des caractéristiques linguistiques spécifiques."[84] Mitterand then approaches the question of the function of the preface to the 19th century French novel by proposing that they are ideological: "Il me semble en effet que la préface est un réceptacle naturel de l'idéologie ...".[85] The ideology of the preface is manifested in its "discours didactique".[86] This didacticism, according to Mitterand, involves three major characteristics:

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[83] Genette 268.

[84] Henri Mitterand, "Le Discours préfaciel" in Graham Falconer et Henri Mitterand, Eds., La Lecture sociocritique du texte romanesque. Actes d'un colloque tenu à Toronto en novembre 1971. (Toronto: Samuel Stevens Hakkert, 1975). 3.

[85] Mitterand 7.

> Elle enseigne, sur le mode de l'universel - à l'aide du présent gnomique - ce qu'est la littérature, et ce qu'est en particulier le genre littéraire qui a le plus grand besoin d'être situé, étant donnée l'incertitude de son statut rhétorique: le roman. Comme le discours didactique, elle met en ordre l'exposé de ses arguments conformément aux règles des traités de belles-lettres. Elle suppose les problémes résolus et en indique les solutions. Son discours est résolument affirmatif.[87]

In other words, the main functions of the preface are: 1. the intention of didacticism, in particular in promoting and positioning the novel within literature; 2. the argumentation for this promotion to express in a literary style and language; 3. propositions for solutions and postulates to questions arising in the above.[88] Mitterand adds that the polemical preface usually attacks critics. Needless to say, the functional characteristics of the preface proposed by Mitterand are at the same time typological.

Overall, there are more studies on prefaces which were written to specific novels. The reason for this may lie in the coincidence of the prominence of the novel in the nineteenth century as far as publication and readership is concerned, when at the same time the novel has been resisted in scholarsip, by "serious" critics, religion, etc., and of the proliferation of prefaces written for this relatively new genre. This is not only evident when one is familiar with the novel literature of the nineteenth century, but is also clear from the secondary literature on the preface. Thus it should not come as a surprise that the notion of the preface as a genre can be found most explicitly in studies with reference to specific novels with prefaces. Henri Mitterand writes in his Le Discours du roman: "La préface de roman, au XIXe siècle, est un document sur la théorie du genre romanesque"[89] and in his already quoted article "Le Discours préfaciel":

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[86] Mitterand 7.

[87] Mitterand 7.

[88] Mitterand 10-11.

> l'étude des préfaces de roman au XIXe siècle, prises à la fois en tant que documents sur la théorie du genre romanesque, et en tant que spécimens d'un genre. Ce genre, nous l'avons dénommé le discours préfaciel, ...[90]

A similar recognition of the purpose and function of the preface to the historical novel is discussed and postulated by Claude Duchet in his article "L'Illusion historique - L'Enseignement des préfaces (1815-1832)":

> Tout se passe comme si par l'accumulation des références au Réel, à l'Histoire, le romancier ou le préfacier essayait de lutter contre un processus de déréalisation insidieuse. Le singulier, tentation et production du romanesque, éloigne du spécifique, domaine de l'histoire. Multiplier les références, les particularités, c'est produire l'étrangeté et sortir de l'Histoire. Et même, en exhibant ses preuves, en insistant sur son exactitude, le préfacier finit par mettre en question la capacité du roman à créer l'illusion de l'Histoire.[91]

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[89] Henri Mitterand, Le Discours du roman (Paris: Presses Universitaires de France, 1980). 21.

[90] Mitterand (1980) 3.

[91] Claude Duchet, "L'Illusion historique -

The journal L'Esprit Créateur devoted a special issue in 1987 to the preface in French literature. Among the articles in the journal is François Rigolot's "Prolégomènes à une étude du statut de l'appareil liminaire des textes littéraires", a theoretical study. Here too, the specificity of the preface as a genre is recognized:

> LA NATURE ET LA FONCTION de l'appareil liminaire des textes littéraires (préfaces, introductions, ouvertures, prologues, avis, avant-propos, poèmes d'escorte ou pièces d'encadrement) font l'objet depuis quelques années d'analyses critiques dont l'enjeu ne saurait être sous-estimé. ... La préface étant, de ce point de vue, un genre codé, ...[92]

And, Rigolot too, calls for a history of the preface, as well as studies on prefaces to specific literary texts:

> Il faudrait d'ailleurs tenir compte non seulement des états synchroniques mais de la diachronie des préfaces dans les cas où le texte a subi de nombreux remaniements.[93]

In English and American scholarship, studies on the preface are generally limited to the study of prefaces by particular authors. This is also the case with M.A. and Ph.D. dissertations. Here, I will mention a few examples of works on some of the major prefacers. Walter Scott's prefaces are generally recognized as important texts. Weinstein's book, The Prefaces to the Waverly Novels is an

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L'enseignement des préfaces (1815-1832)" in Revue d'histoire littéraire de la France, Mars-Juin 1975, No. 2-3. 266.

[92] François Rigolot, "Prolégomènes à une étude du statut de l'appareil liminaire des textes littéraires" in L'Esprit Créateur Fall 1987 vol. XXVII, No. 3. 7-8.

[93] Rigolot 13.

important study of the function and form of Scott's prefaces.[94] Ursula Brumm's article, "Hawthorne's The Custom-House and the Problem of Point of View in Historical Fiction", although a study on a single author and a specific genre, contains some theoretical discussion about the purpose and function of the preface:

> The narrator of a fiction cannot quite express all that is necessary in order to establish a historical point of view toward his story. This is the reason why authors of the historical novel and, also, of the early novel which pretended to relate a true story, have often found it convincing and useful to create a frame which separates the functions of editor and narrator, or to add an 'author' or 'editor' who informs the reader about his sources, problems, or intentions, and is thus able to establish an additional, in most cases, a historical point of view, somewhat outside the narrative proper.[95]

Similarly, Geoffrey Galt Harpham's unpublished paper, "Joseph Conrad and the Art of the Preface", contains some theoretical discussion. This scholar defines the preface thus:

> Prefaces are written after the book but are read before the book. In temporal terms, therefore, they occupy a liminal phase between the writing and the reading of the book, marking a frame and mediating between the two activities. This mediating function accounts for the disproportionate importance the preface can, on occasion, assume: although it is neither the writing nor the reading, it can serve to justify and rationalize the one and to circumscribe and direct the other. The preface is where the author asserts ownership of the book, directing the reader to use it only in certain ways. ... For

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[94] Mark A. Weinstein, The Prefaces to the Waverly Novels (Lincoln: U of Nebraska P, 1978).

[95] Ursula Brumm, "Hawthorne's The Custom-House and the Problem of Point of View in Historical Fiction" in Anglia, 93 (1975). 408.

> both reader and writer, the preface is a space of reduced tension and correspondingly free communication. ... In terms of communication, the preface makes perfect sense; it accords with our most routine models of social exchange.[96]

Kent Bales' article, "Hawthorne's Prefaces and Romantic Perspectivism", argues that the study of Hawthorne's prefaces was limited to the discussion of romances and novels in the prefaces. Bales suggests that Hawthorne's prefaces are important in the context of his [Hawthorne's] perception of readers and of how the narrative of the prefaces relates to the narrative of the novels per se.[97] Timothy Dow Adams' article, "To Prepare a Preface to Meet the Faces that You Meet: Autobiographical Rhetoric in Hawthorne's Prefaces" is again a study on a single author. Adams asks the question whether Hawthorne was deliberately misleading about his autobiography and establishes that Hawthorne's prefaces are constructs between the fictional and the factual (non-fictional). In other words, Hawthorne wrote his prefaces with real and imaginary components.[98] Thomas C. Carlson, in an article on Melville which includes some aspects of this author's prefaces, argues in a similar manner. Namely, that very little is to be taken literally in Melville's prefaces. He also points to differences in the prefaces to American and English editions.[99] William R. Goetz's article, "Criticism and Autobiography in James's Prefaces" again argues that the prefaces are go-betweens of truth and fiction. He suggests that James's prefaces are characterized by a specific prefatory narrative.[100] A literary historical study of James's prefaces is Labadie's "Critical Response to the Prefaces of Henry James: A History of the Development of Understanding and Appreciation of James's Theory of Fiction".[101] Fred Kaplan, in his article "Fielding's Novel about Novels: The 'Prefaces' and the 'Plot' of Tom Jones", designates Fielding's narratological device of speaking to the reader in the first chapter of each of the eighteen books as a prefatorial device.[102] A sign of the recent interest in prefaces is John R. Nabholtz' book "My Reader My Fellow-Labourer": A Study of English Romantic Prose, in which he discusses Coleridge's and Wordsworth's prefaces.[103]

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[96] Geoffrey Galt Harpham, "Joseph Conrad and the Art of the Preface", Department of English and American Literature, Brandeis University, 20 pp. Canadian Learned Societies Conference, Comparative Literature, University of British Columbia, June 3-4, 1983.

[97] Kent Bales, "Hawthorne's Prefaces and Romantic Perspectivism" in ESQ, Volume 23, 2nd Quarter 1977. 69-88.

[98] Timothy Dow Adams, "To Prepare a Preface to Meet the Faces that You Meet: Autobiographical Rhetoric in Hawthorne's Prefaces" in ESQ, Volume 23, 2nd quarter 1977. 89-98.

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[99] Thomas C. Carlson, "Fictive Voices in Melville's Reviews, Letters, and Prefaces" in Interpretations No. 6 (1974). 39-46.

[100] William R. Goetz, "Criticism and Autibiography in James's Prefaces" in American Literature Vol. 51, No. 3. November 1979. 333-48.

[101] Patricia B. Labadie, Critical Response to the Prefaces of Henry James: A History of the Development and Appreciation of James's Theory of Fiction Diss. U of Michigan, 1974.

[102] Fred Kaplan, "Fielding's Novel About Novels: The 'Prefaces' and the 'Plot' of Tom Jones in Studies In English Literature 1500-1900 XIII (1973) No. 3. 535-49.

The most recent and perhaps most in-depth study on the preface is Ulf Heyden's Zielgruppen des Romans: Analysen französischer Romanvorworte des 19. Jahrhunderts.[104] Although Heyden's work is on prefaces written to a specific genre, his work contains theoretical discussions which are useful for the study of English- and French-Canadian prefaces. Heyden's main concern is the addressing of different groups of readership in the prefaces. He postulates a number of questions for his study. For example: Are specific groups of readers addressed in the prefaces? Is there a relationship between the literary theoretical statements and statements about the author himself in the prefaces and the perception of author and literature in the readership? Do the prefaces contain socio-historical data, i.e. are the prefaces "sozialgeschichtliche Quellen", and what do they contain with regards to the "Literaturbetrieb"? (Interestingly, although Heyden does not seem to have had contact with systemic theories of literature, his implied theoretical framework has a systemic and institutional direction.)

Although Heyden rejected a typology of prefaces and did not discuss their semantic characteristics, his conclusions are important because they provide insights about the shape

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[103] John R. Nabholtz, "My Reader My Fellow-Labourer": A Study of English Romantic Prose (Columbia: U of Missouri P, 1986).

[104] Ulf Heyden, Zielgruppen des Romans: Analysen französischer Romanvorworte des 19. Jahrhunderts Diss. U Düsseldorf, 1986. Kurt Baldinger, Klaus Heitman, Ulrich Mölk, Eds., Studia Romanica. 67. Heft. (Heidelberg: Carl Winter, 1986).

and form of the nineteenth-century French readership of novels. The various types of the prefacers, e.g. their professions *and their function in the "Literaturbetrieb",* and their opinions as stated in the prefaces, were analyzed in their relationship with the readership and the readership's literary interests and perceptions. The analysis was applied to various features of women prefacers as well as the female readership. Heyden aptly noted that the analysis of the prefaces could not be understood as giving definitive results for the understanding of the readership. For example, he notes that the prefaces contain relatively few examples of the addressing of the readership in the lower classes. The last result of the analysis is that the prefaces exemplify the constantly changing composition of the readership. Prefaces are "facettenhaft".[105]

As a conclusion to the question whether the preface is a genre or not, a general theoretical position-taking on the problem of genre may be one answer. The works of scholars such as Fritz Nies, cited above, and who, incidentally, was the supervisor of Heyden's doctoral dissertation on the nineteenth-century French novel preface, said in a recent paper that since the seventies "rücken die Gattungen wieder ins Blickfeld, und ihr Stellenwelt für Systematik und Theoriebildung der Textwissenschaften wird neu entdeckt."[106]

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[105] Heyden 16. 199-202.

[106] Fritz Nies, "Für die stärkere Ausdifferenzierung eines pragmatisch konzipierten Gattungssystems" in Christian Wagenknecht, Ed., Zur Terminologie der Literaturwissenschaft (Stuttgart: Metzler, 1988). 326.

After this representative introduction of prefatorial scholarship, which in my view sufficiently postulates that the preface may be viewed as a genre in its own right, as a closing "justification" for the same postulate, I would like to quote again G. Genette:

> Des degrés divers, et avec des inflexions diverses selon les types, ... la préface est peut-être, de toutes les pratiques littéraires, la plus typiquement littéraire, parfois au meilleur, parfois au pire sens, et plus souvent aux deux à la fois.[107]

b. The Literary System

Having presented the postulate that the preface is a genre in its own right as based on terminology and a representative corpus of the scholarship about the preface, I will now turn to the second area of the theoretical foundation of this study, that of the theory of the literary system.

That the term "system" in literature can be understood in various ways, has been discussed recently in several papers and larger works. For example, the recent book Marxism and Literary History by John Frow devotes two chapters to the view of literature as system. (It should be noted that the title of the work, Marxism and Literary History, is somewhat misleading because the "Concept of Literary System", according to Frow and correctly stated, emanated, among others, from Russian Formalism.[108]) From among other works discussing literature as a system, Louise Vinge's paper "Ganzheit, System und Kontinuität - Eine Übersicht über einige Theorien zum Zusammenhang der Literatur" is in my view particularly useful because it is concise and yet sufficiently informative.[109] In this essay Vinge discusses systemic concepts by Schlegel, Guillén, Tynjanov and Jakobson, Wellek, Rosengren, and Jauss. She refers us to the fact that

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[107] Genette 270.

[108] John Frow, Marxism and Literary History (Cambridge, Massachusetts: Harvard UP, 1986).

> Theoretiker haben darüber diskutiert, ob der Zusammenhang der Literatur sich am Besten als historische Kontinuität, abstrakte Normensetzungen, Werthierarchien oder Gesellschaftfunktionen beschreiben lässt.[110]

My own reading of the secondary literature confirmed her finding that the view of literature as a system appears now, roughly speaking, in two large areas of literary theory: In the semiotics oriented and the sociology of literature oriented groups of theories. The semiotics oriented groups include the studies of the Russian Formalists, the Prague School, and the polysystem theory. The sociology of literature groups include the French schools of literature as an institution and the "champ littéraire" groups, the German "Empirische Literaturwissenschaft" group, and generally theories where the relationship between author, text, readership, (and production) is formulated.

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[109] Louise Vinge, "Ganzheit, System, und Kontinuität - eine Übersicht über einige Theorien zum Zusammenhang der Literatur" in Adam J. Bisanz und Raymond Trousson, Eds., Elemente der Literatur Beiträge zur Stoff-, Motiv-, und Themenforschung Elisabeth Frenzel zum 65. Geburtstag. Kröner Themata Band 703 (Stuttgart: Alfred Kröner, 1980). II. 1-17.

[110] Vinge 1.

To begin with the semiotics oriented groups, it appears that one of the earliest ideas to view literature as a system was proposed by Friedrich Schlegel. Milan V. Dimic contends in a study "Friedrich Schlegel's and Goethe's Suggested Models of Universal Poetry and World Literature and Their Relevance For Present Debates About Literature as System" that

> With the exception of some recent hermeneutic debates among H.G. Gadamer's disciples and some traces in writings by deconstructive critics (especially by the late Paul de Man about irony and creative criticism), it is less easy to speak of direct influences by Friedrich Schlegel. This nowithstanding, he is typologically the forerunner of T.S. Eliot's "Tradition and the Individual Talent", of attempts by the Russian formalists (particularly J. Tynjanov) and the Prague linguistic circles to explain systematically the evolution of literature, of studies about analogous phenomena without apparent causal links, of all structural models derived from Saussurian linguistics, as well as the concept of polysystem. ... It is indeed an acceptable notion that Schlegel's concept of a "whole" literature is related to the systemic view of literature. His view of organic and systemic unity can be perceived akin to the systemic concept: 'Denn organisch heisst gerade dasjenige, worin Einheit und Fülle auf das innigste verbunden sind; was in sich selbst ganz und in seinen Teilen vollendet ist, ein Ganzes, wo alle Glieder und Teile in ein System harmonisch verschmolzen, zu einem Zwecke wechselseitig zusammenwirken, so dass jeder Teil für das ganze notwendig ist, die einzelnen Teile und Glieder aber doch nur das ganze bestimmet und beherrscht werden.' ...'Es ist nicht möglich, einen Teil für sich zu verstehen; d.h. es ist unverständlich, ihn nur im einzelnen betrachten zu wollen. Das Ganze aber ist noch nicht abgeschlossen; und also bleibt alle Kenntnis dieser Art nur Annäherung und Stückwerk. Aber ganz aufgeben dürfen und können wir das Bestreben nach

> ihr dennoch nicht, wenn diese Annäherung, dieses Stückwerk ein wesentlicher Bestandteil zur Ausbildung des Künstlers ist.'[111]

Another early concept of the systemic view is in Mme. de Staël's essay "De la littérature considerée dans ses rapports avec les institutions sociales" (1800) where she discusses the influence and impact of law, virtue (morality), and religion on literature, and vice versa.[112] In the 1861 edition, in her Préface de la seconde édition and the subsequent short history of literature, the terms "institution" and "system" are used, but again in a semiotic, rather than in a sociological sense.

The more contemporary, i.e. modern formulation of the semiotic-systemic view of literature has been developed by the Russian Formalists and the Prague School.[113] This historical development was excellently discussed in the above cited work, Marxism and Literary History by John Frow. From the work done by the Russian Formalists and the Prague School the semiotic-systemic view of literature then was further developed and formulated by the proponents of the

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[111] Milan V. Dimic, "Friedrich Schlegel's and Goethe's Suggested Models of Universal Poetry and World Literature and Their Relevance for Present Debates about Literature as System" in Proceedings ICLA Paris 1985. Forthcoming.

[112] de Staël-Holstein, Madame la Baronne, Oeuvres complètes Tome I "De la littérature considérées dans les rapports avec les institutions sociales" (Paris: 1861. Rpt. Genève: Slatkine, 1967). 196-334.

[113] It is of interest that there has been no link discovered, to my knowledge, between the Schlegelian and Staël-Holstein concepts and that of the Russian Formalists - although the relationship between German, French, and Russian literatures in the sense of intellectual history is well known.

Polysystem Theory of Literature, notably by Itamar Even-Zohar, Gideon Toury, and José Lambert.[114] Since the work of the Russian Formalists and the Prague School is discussed and forms an important part of the Polysystem Theory, José Lambert's precise formulation of the polysystemic view of literature will suffice here:

> L'existence d'un "système littéraire" pourrait être observée dès que sont plus ou moins cohérents, à l'intérieur dudit système:
> - les normes littéraires
> - les modèles correspondant à ces normes
> -les oppositions entre haute et basse littérature, littérature péripherique et centrale, etc.
> - les relations avec les systèmes environnants.
> A l'intérieur de ce système se développent des sous-systèmes, c'est-à-dire des organisations plus limitées (p.ex. les littératures provinciales; la littérature de jeunesse) qui acceptent implicitement - parfois explicitement - les normes et modèles du système central, qui reconnaissent son prestige, tout en prétendant représenter un secteur particulier du même système. L'idée de système et de sous-système implique dès lors l'idée d'hiérarchies et d'oppositions hiérarchiques. Elle implique en outre la relativité - sur l'axe diachronique et sur l'axe synchronique - des caractéristiques du système et des sous-systèmes.[115]

The systemic view of literature adopted by scholars of the sociology of literature orientation is less cohesive than that of the semiotic group. Also, there are more groups which study literature with a systemic approach. This may be illustrated by two quotes from two well-known scholars of the sociology of literature. Jeffrey L. Sammons states in the "Introduction" to his Literary Sociology and Practical Criticism: An Inquiry that

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[114] A selected bibliography is in Milan V. Dimic and Marguerite K. Garstin, "The Polysystem Theory: A Brief Introduction, with Bibliography" in E.D. Blodgett and A.G. Purdy, Eds., Problems of Literary Reception/Problèmes de réception littéraire (Edmonton: Research Institute for Comparative Literature, University of Alberta, 1988). 177-96. This bibliography is more oriented towards the semiotic than the sociological body of secondary literature.

[115] José Lambert, "L'Éternelle question des frontières: littératures nationales et systèmes littéraires" in C. Angelet, L. Melis, F.J. Mertens, et F. Musarra, Eds., Langue, Dialecte, Littérature Études romanes à la mémoire de Hugo Plomteux (Leuven: Leuven UP, 1983). 362-63.

> It may be helpful to say at the outset that the very term 'literary sociology' is likely to have a different ring in American ears that in contemporary Continental discussion. It will tend to denote to us a technical branch of the discipline of sociology dealing with the behavior of groups in what is sometimes called the 'literary system': authors, producers (commissioning Maecenases and publishers), mediators and inhibitors (critics, scholars, educators, libraries, censors) and receivers or what, in more naive days, was called the reading public.[116]

Although Sammons means here to differentiate between a European and a North-American sociology of literature, a similar view is presented by the European scholar Alphons Silbermann in his Einführung in die Literatursoziologie:

> Diese Konzeption des Literaturprozesses zeigt um einen, dass es bei der Literatursoziologie empirischer Ausrichtung vordringlich um Interaktionen und Interdependenzen von Individuen, Gruppen und Institutionen geht; zum anderen, daß die Analyse von Teilaspekten, so wie sie von anderen literatursoziologischen Ansätzen aus gepflegt wird, von seiten des empirischen Ansatzes erst in Angriff genommen werden kann, wenn der totale Literaturprozess, die Interaktion und Interdependenz von Autor, Werk und Publikum hinsichtlich seiner Bedeutung als Bezugsrahmen erkannt ist.[117]

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[116] Jeffrey L. Sammons, Literary Sociology and Practical Criticism (Bloomington: Indiana UP, 1977). 3.

[117] Alphons Silbermann, Einführung in die Literatursoziologie (München: R. Oldenbourg, 1981). 36.

A specific branch of systemic theory groups but which originate in the sociology of literature, consists of the French and Québec groups which work with the concept of the literary institution. This approach began with Jacques Dubois' book L'Institution de la littérature: Introduction à une sociologie.[118] Almost concurrently with Dubois' work evolved "Bordeaux School" under Pierre Bourdieu, whose approach is termed "champ littéraire".[119] These approaches resulted in important Québécois works such as Clément Moisan's collection of essays in Comparaison et raison[120], Qu'est-ce que l'histoire littéraire?[121], and Maurice Lemire and Michel Lord's collection of essays, L'Institution littéraire.[122] The German approach with a strong leaning towards hermeneutics should also be mentioned. The most prominent scholar of this group is J. Habermas with several important publications such as Strukturwandel der Öffentlichkeit which underwent nine reprintings.[123]

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[118] Jacques Dubois, L'Institution de la littérature: Introduction à une sociologie Collection "Dossiers Media" (Paris: Labor -Fernand Nathan, 1978).

[119] For a bibliography see Dimic and Garstin 192-93.

[120] Clément Moisan, Comparaison et raison: Essais sur l'histoire et l'institution des littératures canadienne et québecoise (LaSalle: Hurtubise, 1986).

[121] Clément Moisan, Qu'est-ce que l'histoire littéraire? (Paris: Presses Universitaires de France, 1987).

[122] Maurice Lemire et Michel Lord, Eds., L'Institution littéraire, Actes du colloque organisé conjointement par L'Institut québécois de recherche sur la culture et Le Centre de recherche en littérature québécoise, (Québec: U Laval, 1986).

[123] Jürgen Habermas, Strukturwandel der Öffentlichkeit Ninth Edition (Darmstadt: Luchterhand, 1978). For German

It is necessary to note that in each theory there are "overlaps" with other systemic theories. The polysystem theory, for example, although it is a semiotic approach, contains systemic components from the sociology of literature. An early example of such overlapping frameworks is Peer E. Sørensen's Elementare Literatursoziologie, which takes both a systemic and an institutional view of literature.[124]

An important "general" systemic group, in the sense that although the group has not formulated a detailed theory it has produced significant pragmatic results, is the multivolume, interdisciplinary work Letteratura italiana under the editorship of Alberto Asor Rosa.[125] Volume I of this work ("Il letterato e le istituzioni") contains a short theoretical outline which is based mainly on the works of the Russian Formalists.[126]

The preface, as shown by the examples from the secondary literature (terminology and studies about the preface) discussed above, is understood as a type of text (genre) whose position and mechanisms mediate between the author, the text it was written for, the readership, and,

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approaches see also Dimic and Garstin 194.

[124] Peer E. Sørensen, Elementare Literatursoziologie: Ein Essay über literatursoziologische Grundprobleme Tr. Esther Meier und Jürgen Glauser (Tübingen: Max Niemeyer, 1976).

[125] Alberto Asor Rosa, Ed., Letteratura italiana Nine Volumes (Torino: Giulio Einaudi, 1982-87).

[126] Asor Rosa (1982). I XVII-XXII. 5-29.

although this aspect has been largely unexplored, the publishing industry. This multidimensional configuration paradigmatically determines that literature be viewed as a system and that, vice versa, the preface be studied under a systemic view of literature. But these two a priori postulates are not the only aspects that necessitate a systemic view of literature for the study of the preface. The requirement that a systemic theory must be empirically testable and that the results of the testing must have sociological relevance, has also been stated. Some earlier works, such as Rosengren's Sociological Aspects of the Literary System have done just that.[127] The most recent and most in-depth systemic theory of literature, sociologically oriented, is the "Empirical Science of Literature" (ESL) theory. It is, in my view, the best tool for the study of nineteenth-century English- and French-Canadian prefaces because it is both scientific, i.e. its definitions and methodology is least metaphorical, and is empirical in theory and practice, i.e. it has been tested in empirical research. The ESL is the work of the theorist Siegfried J. Schmidt as expressed in his Grundriss der empirischen Literaturwissenschaft, with its two volumes, I Der gesellschaftliche Handlungsbereich Literatur and II Zur Rekonstruktion literaturwissenschaftlicher Fragestellungen in einer Empirischen Theorie der Literatur.[128] The ESL contains in its intricate framework several specific aspects which ought to be mentioned shortly, because they provide by virtue of their definitions theoretical and methodological bases for the study of the preface. For example, the ESL accepts the notion of literary period and literary genre and Schmidt aptly notes that "Auch ein Blick in neueste «Literaturgeschichten» zeigt, daß Literarhistorie offenkundig nicht ohne Periodisierung auskommt".[129] The periodization of literature includes the acceptance of genre, among other literary, sociological, and artistic categories.[130] Further, the periodization of literature is related to literary history and the systemic view of literature assumes that "...kein Moment im System LITERATUR von der kategoriellen Bestimmung der Historizität ausgenommen [bleibt]."[131] Thus, the designation of the preface as a genre, its position and functions within the system of the Canadian literatures can be studied both diachronically and synchronically. The preface as a genre, respectively its usage, i.e. the decision to write it, and its function, i.e. what and how the author says in the preface, implies an

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[127] Karl Erik Rosengren, Sociological Aspects of the Literary System (Stockholm: Natur Och Kultur, 1968). See also Vinge 12.

[128] Siegfried J. Schmidt, Grundriss der empirischen Lit-

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teraturwissenschaft. (Band I) Der gesellschaftliche Handlungsbereich Literatur. (Band II) Zur Rekonstruktion literaturwissenschaftlicher Fragestellungen in einer Empirischen Theorie der Literatur (Braunschweig Wiesbaden: F. Vieweg & Sohn, 1980-82).

[129] Schmidt (1982). II. 17

[130] Schmidt (1982). II. 18.

[131] Schmidt (1982). II. 31.

important systemic choice because:

> Die Entscheidung eines Literatur-Produzenten für bestimmte sprachliche Formen der Textorganisation (stilistische, rhetorische, kompositorische usw.) und bestimmte Ausschnitte aus dem sprachlichen Inventar einer Gesellschaft spiegelt seine Einstellung zu den jeweils herrschenden literatursprachlichen und textorganisatorischen Erwartungen.[132]

Although in recent scholarship typologies have not been received favourably, the ESL approach to literature again legitimizes such an undertaking. The argument that typologies are not only legitimate but necessary lies in the insistence of ESL on empirical research. At the same time, typologies, as in the case of the English- and French-Canadian prefaces, contain important systemic dimensions, i.e. data that, properly analysed, will result in an understanding of literature as system. In addition to this argument in favour of typology, an important difference between a traditional typology and the typology of the preface within the framework of the ESL should be pointed out. It is legitimate to provide a typology of the preface within the framework of the ESL because "The postulate of empiricity creates an extreme need for description and explanation".[133] This means that a typology is necessary, as mentioned above, but that it must be placed in a larger framework of literary relationships. These literary relationships are defined by the four main fields of the literary system. The fields (Bereiche) are defined by Schmidt as "eine Vorauswahl derjenigen literatursoziologischen Problembereiche, [welche] aus dem Blickwinkel der ETL relevant sein dürfen."[134] These fields are the fields of production (Produktionsbereich), of reception (Rezeptionsbereich), of processing (Vermittlungsbereich), and of post-production processing (Verarbeitungsbereich). A more precise formulation of these fields into systemic categories then follows: "In einem zweiten Schritt werden dann die Einzelprobleme auf den jeweiligen Analyseebenen der Theorie Literarischer Kommunikationshandlungen (cf. Teilband 1, Kap. 5) untersucht."[135] These specific areas are essentially more focussed versions of the above fields. In this study, these categories will be used to analyse the prefaces.

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[132] Schmidt (1982). II. 103.

[133] Siegfried J. Schmidt, "The Empirical Science of Literature ESL: A New Paradigm" in Poetics 12 (1983). 27.

It will be useful to mention some further instances from within the ESL systemic categories. For example, the ESL recognizes the process of canonization.[136] This is important insofar as the prefaces themselves and many if not most works by authors of English- and French-Canadian novels have been and still are viewed as non-canonical texts. The ESL states that in the systemic view of literature the study and consequently the mutation of previously non-canonized types of literature is necessary.[137] Another example of a systemic instance is the role of the publisher: "während der kapitalistisch orientierte Buchverleger seit dem 19. Jahrhundert in Europa alle kulturellen Verhältnisse nach ökonomischen Modellen von Umsatz und Umsatzsteigerung durch Novitätenkult transformiert."[138]

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[134] Schmidt (1980). 60.

[135] Schmidt (1980). II. 60.

[136] Schmidt (1982). II. 18-19.

[137] Schmidt (1982). II. 19.

Most importantly, the theoretical framework of the ESL allows that the preface as a literary product and the prefacer as the producer - within the category of production-, the readership as the receiver, the publisher as an element of processing, and scholarship or simply any kind of secondary literature of the preface as the category of post-production processing can be analyzed systematically and in a systemic manner. This way, the preface can be studied in its several dimensions. While this approach may intimidate the traditional scholar because it would require in each case of a literary topic immense research and widely varied expertise, in the case of the preface, because of its restricted corpus, and because of the manageability of the nineteenth-century Canadian literary system, such a study is, in my view, workable. This is not to say that the nineteenth-century Canadian literary system is manageable per se. Rather, the period is largely unexplored and the secondary literature is small. Hopefully, this study of the preface will be a step toward understanding the literature of that fascinating period of a new country. As to the question of manageability, in the case of a larger or already more frequently researched topic, the answer is the interdisciplinary approach, such as the already cited Letteratura italiana or the project "Towards a History of the Literary Institution in Canada" of the Institute for Comparative Literature at the University of Alberta.

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[138] Schmidt (1980). II. 115.

It must be noted here that the ESL is in its concept, structure, and application, not neo-positivist. Schmidt explains his position with regards to possible accusations of neo-positivism in a section entitled "Exkurs: Hinweis für Neopositivismus Argwöhner".[139] In an important study on West German readership by Hintzenberg-Schmidt-Zobel, based on the ESL theory, the authors very carefully describe their position with regards to the concepts of empiricism and positivism.[140] In more general terms, the importance and vitality of the ESL theory has been recently signalled by an issue of the Helikon, devoted in its entirety to this approach to literature.[141]

For the above reasons, the four systemic categories of Schmidt will be used to place the nineteenth-century English- and French-Canadian prefaces in a context that will allow for a comparative and empirical, thus a scientific understanding of the preface as a literary text.

As a conclusion to the theoretical foundations of this study a last important connection between the systemic theory of literature and the preface as a genre should be referred to. Schmidt states that it is important that

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[139] Schmidt (1980). 7-11.

[140] Dagmar Hintzenberg, Siegfried J. Schmidt, Reinhard Zobel, Zum Literaturbegriff in der Bundesrepublik Deutschland (Braunschweig/Wiesbaden: Friedr. Vieweg & Sohn, 1981). 3-12.

[141] Helikon 1989 1.

> ... welche Lenkung des Rezeptionsprozesses ein Autor durch Anwendung bestimmter Vertextungsstrategien bewußt intendieren kann und intendiert; welche er durch Übernahme gattungsspezifischer Verfahren implizit übernimmt; wie Sozial- und Herrschaftsstrukturen zur Produktionszeit eingehen in Gattungsstrukturen, Personenkonstellationen, stilistische Verfahren der Textorganisation usw., wie solche Momente von Literatur-Produzenten normativ bewertet werden und welche affektive und kognitive Einstellung von Rezipienten der Literatur-Produzent damit bewirken will und tatsächlich bewirken kann.[142]

This view connects with Wilhelm Voßkamp's important and unique paper "Gattungen als literarisch-soziale Institutionen"[143] in which Voßkamp postulates the proposition that a genre is more than a literary device or form: "Diese Abkehr von einem ontologisch-anthropologischen oder bloß literaturimmanenten Gettungsbegriff macht sozial- und funktionsgeschichtliche Fragestellungen unabweisbar."[144] Further, in connection to the above ESL formulations as applied to the preface as a genre (i.e., concerning the choice of the author to write a preface and what type of preface, or, in more general terms, the systemic dimensions of the preface), Voßkamp's theory confirms the postulate that the preface is a genre whose form, function, and content is an integral part of the literary system:

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[142] Schmidt (1982). II. 107.

[143] Wilhelm Voßkamp, "Gattungen als literarisch-soziale Institutionen" in Walter Hinck, Ed., Textsortenlehre-Gattungsgeschichte (Heidelberg: Quelle und Meyer, 1977). 27-44. And Jürgen Link und Ursula Link-Heer, Literatursoziologisches Propädeutikum (München: Wilhelm Fink, 1980). 392-93. 394.

[144] Voßkamp 27.

> Literarische Gattungen können generell als «möglichkeitsreiche Selektionen» verstanden werden, in der die Komplexität des literarischen Lebens auf bestimmte kummunikative Modelle reduziert ist.
> In noch deutlicherem Maße als literarische Texte sind Gattungen durch ihre «Selektionsstruktur» charakterisiert, bei der die jeweiligen Dominanten(Text- und Lesererwartungskonstanten) eine entscheidende Rolle Spielen und die Geschichte der Gattung weitgehend strukturieren.[145]

2. The Corpus of Canadian Prefaces

The preface in the Canadian literatures has not been researched in Canadian literary scholarship beyond a few studies on prefaces written to a limited number of canonized novels. There has been one conference and one Learned Societies section organized on the preface. The conference was specifically on the preface and manifestoes in the Canadian literatures, the section at the Learned Societies Conference had the preface as a topic in general.[146]

Carole Gerson, in her paper "The Presenting Face: Prefaces to English-Language Poetry and Fiction Written by

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[145] Voßkamp 29.

[146] 1. Conference: 3rd Conference: History of the Literary Institution in Canada - Prefaces and Manifestoes, Research Institute for Comparative Literature, University of Alberta, November 1987. 2. Learned Societies Conference at the University of British Columbia, June 1983. Section: Comparative Literature, Special Colloquium on the Preface and Manifestoes.

Women in Canada, 1850-1940", claims that "The vast majority of creative books published by nineteenth-century Canadian authors lack introductions..."[147] On the contrary, Mary Lu MacDonald's paper "Reading Between the Lines: An analysis of Canadian literary prefaces and prospectuses in the first half of the nineteenth century" confirms what has been found in the research for this present study,[148] namely, that prefaces were, proportionally seen, a frequent text in the Canadian literatures. For reasons of limitation and definition, only the preface to novels has been studied here. But, as I will explain below, the by-product of the research on novel-prefaces has been that a large body of prefaces and dedications has been found in nineteenth-century Canadian fiction in general.

The corpus for this study was established by a succession of steps. "Traditional", "hands-on" research of nineteenth-century English- and French-Canadian novels would have required either extensive travel to libraries holding Canadiana or the even more time-consuming mechanism of

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[147] Carole Gerson, "The Presenting Face: Prefaces to English-Language Poetry and Fiction Written by Women in Canada, 1850-1940" in Proceedings: Towards a History of the Literary Institution in Canada (Prefaces and Manifestoes) (Edmonton: Research Institute for Comparative Literature, University of Alberta, 1989). Forthcoming.

[148] Mary Lu MacDonald, "Reading Between the Lines: An Analysis of Canadian literary prefaces and prospectuses in the first half of the nineteenth century" in Proceedings: Towards a History of the Literary Institution in Canada (Prefaces and Manifestoes) (Edmonton: Research Institute for Comparative Literature, University of Alberta, 1987). Forthcoming.

Interlibrary Loans. An alternative offered itself through a project whose objective was to compile Canadian monographic publications, from the beginning to 1900. The project began in 1978 under the auspices of the "Canadian Institute for Historical Microreproductions" (CIHM) with the collaboration of the National Library. The mandate of the CIHM was to compile all monographs by Canadians published in Canada and abroad. The project consisted of several stages and was completed in July 1988 with 58,650 entries in total. The CIHM now consists of the actual texts on microfiche and, also on microfiche, the following library systems categories: 1. Authors, Titles, Series. 2. CIHM Number Series. 3. English Subject Headings. 4. French Subject Headings. 5. Full Bibliographic Entries. 6. Dewey Numbers. 7. Place of Publication. 8. Date of Publication. In addition, a bibliography of the works also exists on computer tapes. The tapes were actually the original source from which the bibliographies on microfiche were generated. The computer tapes are now used to input the bibliographic data into library computer reference systems (e.g. DOBIS at the University of Alberta) across Canada.

It was obvious that the CIHM offered an unprecedented opportunity to research virtually the whole corpus of the nineteenth-century Canadian literatures. Because the Research Institute for Comparative Literature was in the process of initiating the research and writing of the History of the Canadian Literary Institution, it occurred to me that the CIHM bibliographical computer tapes might be useful for other, until now equally unprecedented statistical research projects in the area of publishing history, the ratio of male/female authorship, etc. After some discussion, and with the cooperation of the University of Alberta library, the Research Institute for Comparative Literature obtained the original CIHM computer tapes as they were generated by the CIHM since the Summer of 1986. The tapes were then, by the University of Alberta Academic Systems Group with the financial backing by the Research Institute for Comparative Literature, converted into a program (SPIRES) which would allow extensive statistical work. As a by-product of this conversion, I was able to obtain a list of all English- and French-Canadian monographs of fiction contained in the CIHM.

It is unfortunate that the Dewey classification as used by the CIHM allowed only for a fiction category and no separate classification of novels within that category. In any case, once the list of all fiction was obtained, this allowed for a hand-search of the microfiched texts to establish which were novels and which were not, and then whether the novel had a preface or not. This process allowed for the establishment of a significantly reliable list of prefaces to novels in the Canadian literatures from the beginning until 1900.

Although it would have been possible to compile a list of all English- and French-Canadian novels with prefaces from the CIHM material, it was deemed more useful to attach in the appendix of this study a bibliography of only those prefaces which have been used in the study. The research on prefaces to novels also resulted in the finding that dedications and mottos to novels in particular, and to fiction in general, were very frequent. Dedications, being usually short, have not been classified as prefaces in this study.

Complete and exhaustive as the CIHM may be, the magnitude of the project makes it inevitable that omissions will occur and mistakes will be made. While the French-Canadian list of novels is almost complete, the list of the English-Canadian novels shows that the compilation of English Canadiana could not be exhaustive. It is perhaps not possible to establish how many titles are really missing from the CIHM material. This is more obvious in the case of non-canonized fiction. In the case of the novels, to illustrate the point, here are two missing titles: Charles E. Beardsley, The Victims of Tyranny (Buffalo: 1847) and Richard Ryland, The Coiners of Pompeii: A Romance (Toronto, 1845). Considering the larger volume of English-Canadian publication as compared to the French-Canadian, this difference in completeness is perhaps understandable. Another reason for missing titles might be the general state of English-Canadian scholarship, which is, again generally speaking, "high-brow" and twentieth century oriented.

The National Library's and the CIHM's classification as to what is Canadian and what is not, is of course based on the work of scholars of Canadian literature. Ernest B. Ingles and Robert J. Montague, the Executive Director of the CIHM, in their paper "Canadian Institute for Historical

Microreproductions", defined their selection thus:

> all items printed in Canada; all relevant items printed outside Canada and written by Canadians; and, all relevant items of Canadian implication published outside Canada.[149]

Thus the CIHM

> included novels by foreigners, like An American Cousin by Sommerville and Ross, in which the setting was vaguely Canadian.[150]

and

> Omission or inclusion was a discretionary matter and hung on no firmer principle than a perception of an author's physical or imaginative relationship with Canada.[151]

The CIHM further differentiated between authors and works. Using the Dewey classification system for genres, they classified specifically English-Canadian authors of fiction by C813 and French-Canadian authors of fiction by C843, the "C" indicating Canadian, as different from 813 and 843, which were the classifaction numbers for works published in Canada by foreign authors. But the process of selection was not without interesting decisions or outright mistakes. The lists of English- and French-Canadian novels do contain novels which were obviously not Canadian. There are several cases; for example, A. de Montbrillant is classified under French-Canadian novels by its Dewey number (C843), although de Montbrillant is a French author. The reason why he may have been classified under French-Canadian authors was that his novel Les Enfants de l'orpailleur was published in Québec City. But at the same time, authors such as Jules Verne, whose novels were published in Canada, do not appear under the Canadian classification. Therefore, in such cases as de Montbrillant, either a mistake was made or the National Library was inconsistent in its classification.

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[149] Ernest B. Ingles and Robert J. Montague, "Canadian Institute for Historical Microreproductions" in Canadian Library Journal June 1983. 135.

[150] Ingles and Montague 136.

[151] Ingles and Montague 136.

There are other questions concerning the CIHM classification. For example, R.M. Ballantyne is classified as an English-Canadian author under the Dewey Number C813. Ballantyne has never been, to my knowledge, classified in any Canadian literary history as an English-Canadian author. However, he did spend six years as a fur trader in Canada and Brian Moore, who lived for ten years in Canada, is often described as a Canadian author - at least in Canada.[152] The Oxford Companion to Canadian Literature attempted to deal with the question, in my opinion not too successfully, by creating the categories of "Foreign writers on Canada in English" and "Foreign writers on Canada in French".[153] Such authors as Ballantyne and Joseph Hatton, for example, were then classified as foreign writers on Canada. For the purposes of this work, because Ballantyne was classified by the CIHM under C813 and not under 813, and because he physically spent some time in Canada, I too classified him as an English-Canadian author. There are other, similar cases in the authors' list compiled from the CIHM data. As in many cases in the Canadian literatures, particularly in English-Canadian literature, some authors become Canadian by default rather than by clear criteria, traditional to established, homogeneous national literatures. The decision to list an author as a Canadian author often occurs because he has some link with Canada, but at the same time, for whatever biographical or literary reason, he is not classifiable as clearly British, American, German, etc. The following analogous example will serve as a good illustration of my observation. The Australian born Henry Handel Richardson (Ethel Florence Richardson) becomes (or rather "remains"?) "Australian", because she cannot be classified as British, although she spent most of her productive years in Germany and Britain.[154]

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[152] On Ballantyne see Joan Selby, "Ballantyne and the Fur Traders" in Canadian Literature 18 (1963). 40-46. On Moore, e.g. The Canadian Encyclopedia (Edmonton: Hurtig, 1988) 3 1386.

[153] The Oxford Companion to Canadian Literature (Toronto Oxford New York: Oxfford UP, 1983). 267-77.

It is necessary to note one important aspect in relation to the corpus of the study as a whole. Generally speaking, the lack of literary, socio-literary, or sociological and intellectual studies on aspects of nineteenth-century Canada is a serious handicap for the present work. The lack of secondary literature is particularly severe in the case of nineteenth-century English Canada and English-Canadian literature. The situation is somewhat better in French-Canadian literature of the period, but there too, there are important areas where basic work is needed. Because of the limitation in the secondary literature, this study will result in inevitable omissions in some areas and in some precarious hypotheses.

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[154] On the "literary nationality" of Richardson see Karen McLeod, Henry Handel Richardson: A Critical Study (Cambridge: Cambridge UP, 1985). Particularly the chapter "Henry Handel Richardson and the literary cartographers" is relevant for this discussion. 227-43.

Chapter II

In this Chapter the typology of the prefaces will be presented. However, it is necessary that before the presentation of the preface typology several methodological aspects should be discussed shortly. It should be pointed out that the preface typology is but one part of the systemic analysis of the prefaces yet it can stand on its own - as a typology.

The systemic analysis, presented in Chapter IV, became possible only after sufficient data has been accumulated from and about the prefaces. As mentioned previously, one of the postulates of the ESL theory is that, where possible, empirical data should be used for the analysis of literature. It is for this reason that a method had to be found that would allow for the extraction of empirical and systemic data while at the same time it would allow for the construction of a preface typology. As already mentioned previously, the typologies of Lausberg and Genette could not be applied to the English- and French-Canadian prefaces. This was not possible for several reasons. Firstly, as it became clear after a preliminary reading of the prefaces, the English-Canadian prefaces have a specific structure which would have allowed the application of either the Lausberg or the Genette typology only partially. Secondly, although the French-Canadian prefaces have a structure which would have allowed for the application of either typologies mentioned above, the application of a typology to only the French-Canadian prefaces and not to the English-Canadian ones would have been methodologically faulty. Thus, although the Lausberg and Genette typologies have been implicitly considered and used, a specific typology has been developped. The best method to develop this specific typology was thought to be the use of a "data sheet". Consequently, the data sheet was constructed based on the following: 1. Preface types found in works on the preface, including Lausberg's and Genette's typologies; 2. The concepts of the four ESL categories; 3. Typological characteristics discovered during a preliminary reading of the English- and French-Canadian prefaces. Thus, the data sheet, although serving ultimately to facilitate a systemic analysis according to the four ESL categories, is concurrently used for the construction of a preface typology. In the following, the data sheet will be introduced, including a more detailed explanation of the categories designed to extract typological and systemic data from the prefaces.

The Data Sheet:

1. The bibliographical data of the novel (CIHM) ___
2. The title and the author of the preface ___
3. Typology
    Acknowledgement___ Apologetic___ Critical___
    Dedicatory___ Ethical___ Explanatory___Integral___
    Preemptive___ Promotional___ Subversive___ Length
    of the preface___
4. Systemic data in the preface
    Literary Theory___
    Literary Genre___
    References to Literary Figures/Texts___
    Mention of Other Arts___
    References to or Address of Readership___

5.Summary of the preface ___
6.Theme of the novel ___
7.Remarks ___
8.Scale value of the preface ___

Categories 1 - 2 are obviously necessary for the order and recognition of the prefaces. The author of the preface is important if it is not the same as the author of the novel. These data sheet categories will yield results for the ESL categories of production (prefacer/ author and the text) and processing (the publishing industry).

Category 3: Typology is a category which contains information on the various characteristics of the prefaces. The typology of the prefaces presupposes a semantic analysis because it is necessary to categorize the contents of the preface. The typological categories became evident and were consequently constructed after a first reading of a large selection (about three-fourths) of the prefaces and of works on prefaces (Lausberg, Mitterand, Riefstahl, Ehrenzeller, Genette, etc.). Thus the specificity of the Canadian prefaces has been taken into consideration while the larger literary context has also been observed.

In the designation of the preface's characteristics several analytical decisions had to be made. When a preface is categorized as, for example, an apologetic preface, that does not necessarily mean that the preface is apologetic in its whole, but rather, that it contains that specific characteristic. In reality, most prefaces contain a number of typological characteristics. Naturally, the designation of a preface's characteristics is more often than not potentially ambiguous. In other words, a particular element or aspect may be designated as "ethical" but the same characteristic may also be read as "preemptive". A decision had to be made as to which semantic element is the more prominent one. Thus it often occurred that a particular characteristic allowed the designation of two different categories. This overlapping is possible between some characteristics more than between others. For example, an overlap is possible between the characteristics of "critical" and "explanatory", while it is rare between "subversive" and "ethical". In most cases of the characteristics explained below, further subtypes, termed subgroups, were necessary. The subgroups vary from type to type in the prefaces. It was not deemed necessary to explain the subgroups separately because they are self-evident within the main characteristic. For example, the "acknowledgement" characteristic of English-Canadian prefaces has two subgroups: 1. Secondary sources and 2. Previous publication. Obviously, the acknowledgement in the preface could be in reference to secondary literary, historical, etc., sources. Similarly, the subgroup "previous publication" is an acknowledgement type where the prefacer acknowledges a previous publication of the novel.

It should be noted here that the typology of the prefaces is intrinsically systemic in nature. Not only because its compilation is empirical but also because the typological categories can be a source of information with regards to the four ESL categories. For example, the typological information of acknowledgement, i.e. the prefacer thanks for the publication of the novel, is a systemic element because it is an indicator of the interaction between the prefacer and the publishing industry, i.e., between two ESL categories. Or, the category of acknowledgement indicates the relationship between the producer (the prefacer) and the receiver (the readership), etc.

It should be noted that the different types below will be subgrouped again. These subgroups will be indicated at the beginning of the examples for each type. The characteristics of the different types are as follows.

Acknowledgement: The preface contains acknowledgement(s) to cooperators, helpers, the publisher, the editor, friends, relatives, secondary literature, institutions, etc.

The characteristic of acknowledgement in prefaces is often conceptually similar to the characteristic of dedication, although this is often only implied. The acknowledgement in a preface usually appears when the author of the preface feels that some aspect of the novel or the writing of the novel has been assisted by someone or something.

Apologetic: The preface contains some sort of apology directed at an individual or the readership. The apology may also be with reference to some aspect of the novel, or the preface itself.

Critical: In essence, a preface contains a critical characteristic when there is some type of criticism in the preface. The critical characteristic(s) may be in reference to the preface, the novel, or any other literary text, an ideology, a literary figure, the readership, a social group, etc. This category may appear, in some areas, repetitive because the category Systemic data includes again the extraction of the literary critical areas of genre and literary theory. However, while it is only noted here that the preface has one or more critical characteristics, which may include, for example, criticism of other authors, there it is discussed in more detail and specifically in a literary theoretical context. Also, the critical characteristic may overlap with an ethical (see below) indicator. The differentiation lies in that the critical indicator is analyzed with regards to its critical value, the ethical indicator for its value judgement content. Thus, this structure of the data extraction creates an overlap of systemic indicators: Social critical or an ethical characteristic is a systemic indicator, but at the same time it is a typological indicator. While the overlap in the categories may appear as a repetition, this is not so. The differentiation itself is an important indicator of the preface's function and mechanism.

Dedicatory: The preface or the novel itself is dedicated to someone. As there are many novels with a bona fide dedication, i.e. typographically separated and short, the difference between a dedicatory preface and a dedication is that the preface may be titled "dedication" or the preface, titled as such, has a dedicatory paragraph or section in it. In both cases the preface contains usually more than just a dedication.

Ethical: The preface contains explicit or implicit value judgment(s) of a moral (moralizing), ethical, religious, humanistic, social, economic, political, or generally ideological nature.

Explanatory: The preface contains explanations with reference to either the preface or the novel. The explanatory characteristic is recognizable by its semantics, but also by its topic, i.e. the author explains the historical background of the novel or provides a geographical description of the novel's setting.

Integral: The preface is not set apart from the text of the novel. Or, Chapter I is titled "Preface", "Prologue", or "Introduction", although its text is obviously part of the novel.

Preemptive: The preface has a preemptive characteristic when the author of the preface anticipates and therefore attempts to defuse criticism of his work by readers, critics, academics, or his peers, etc.

Promotional: The promotional characteristic of prefaces is one of its most intrinsic features. It is the implicit, or, as in most cases, the explicit intention to promote the novel or some aspect of the novel. A small number of prefaces contain a promotional characteristic with reference to the preface itself.

Subversive: The subversive preface is ironic, satirical, or humorous with regards to either the preface itself or the work. It may also contain ironic, satirical, or humorous characteristics with reference to the readers, critics, the publisher, etc.

Length of the preface: For statistical purposes, but also for the analysis of the form of the preface and the preface as a genre, the length of the prefaces may be considered relevant and is therefore noted here. This category belongs to the ESL category of production.

4. Systemic Data in the Preface

This category of data extraction is necessary because some dimensions of the prefaces will yield data which are "naturally" systemic. In other words, prefatorial information about the readership is more immediately systemic than, for example, the integral type of preface. Also, the prefatorial dimensions presented here in some instances tend to be of a more discursive nature. Thus, implicit or explicit references to literary theory, a literary genre, and the mention of specific literary texts and/or authors are here indicated. The categories of literary theory and genre include a wide spectrum of aspects ranging from a theoretical and genre perception that a novel must be "founded on facts", to discussions about the function of the preface. The category of literary figures and texts is useful because it enables us to gain a glimpse of the author's literary culture and of the way he is positioning himself in the canon and system of literature. The readership is important because the preface may contain information about the intended readership and it could explicitly address specific groups in the readership. It should be noted that the intended readership of the novel is often not clear from the preface. Therefore, only when it is obvious who the preface or the novel is addressed to, will the readership be indicated. The mention of other arts is important inasmuch as evidence of a connection between, for instance, the visual arts and literature appearing in the preface will tell us about literary life.

Obviously, the above systemic categories are not exhaustive. However, the composition of the English- and French-Canadian prefaces was such that these were established as the most prevalent and recurring systemic elements.

The nature of the data extracted in this section of the data sheet is such that they may be useful for more than one ESL category.

5. Summary of Preface

In this category a short summary of the preface is given. This category is useful for later recall and selection from the prefaces.

6. Theme of Novel

Although the novel itself is not analyzed, in the analysis of the prefaces it will be of use to evaluate statistically the relationship between the preface and the novel's theme(s). Although it is perhaps not the most advantageous literary theoretical approach, to establish the theme of the novel one must adopt a reductionist approach. The themes of the novels with prefaces were grouped by geographical or nationality criteria. In other words, the setting of the novel, e.g., Acadia, determined that the theme of the novel was Canadian. Or, if the protagonists were Torontonians, the theme of the novel was again designated as Canadian. Information from this data sheet category may be useful for the ESL categories of production or reception.

7. Remarks

Special or unusual features were indicated here. Most of the time if the novel had, in addition to the preface, a dedication or a motto, this was noted in this category.

8. Scale Value of Preface

This category is used for the purpose of selection of prefaces for close scrutiny in this study. A scale of 1 to 5 was used.

1. The Typology of English-Canadian Prefaces

The Acknowledgement

Subgroups: 1. Secondary sources.
2. Previous publication.

1. Secondary sources.

Agatha Armour's preface to Lady Rosamond's Secret: A Romance of Fredericton (1898) has two kinds of acknowledgement:

> The writer is deeply indebted to several gentlemen of high social position who kindly furnished many important facts and showed interest in the work, and takes the present opportunity of returning thanks for such support. And hoping that this may meet the approval of many, the writer thanks those who have so generously responded to the subscription list.[1]

The first type of acknowledgement is the more common recognition of assistance the writer received for the "reality"- or "fact"-bound content of the novel. Since the novel contains depictions of Fredericton's society during the governorship of Sir Howard Douglas, the author's assertion that the novel is based on 'facts' is strengthened by this reference to 'gentlemen of high social position' who furnished 'hard' evidence for the story.

The acknowledgement of secondary sources often serves to strengthen the author's assurance that the novel is 'based on facts' as in the case of Douglas Erskine's long preface to A Bit of Atlantis (1900). It is also a common characteristic in the prefaces of historical novels, for example in Anne Mercier's and Violet Watt's The Red House by the Rockies (1896)[1]:

> Those who desire to read more on the subject will find a full account of the two revolts under Riel in Major Boulton's "Reminiscences of the North-West Rebellions" (Toronto: Grip Co.); and in Lord Wolseley's Articles on the "Red River Expedition," in Blackwood, 1870, they will find an admirable résumé of the former of the two risings.

The acknowledgement in a preface may also be in reference to historical events or figures - but at the same time this may be a "fictional" reference. What I mean is that a historical event or figure has been described before and it is referred to as an event or figure which is already known to many. William McLennan's preface to The Span o'Life... (1899) is a good example:

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[1] The sources of preface quotes can be verified by the bibliographical information contained in the Appendix (List of English- and French-Canadian Novels with Prefaces).

> The reader familiar with the amusing memoirs of the Chevalier Johnstone will recognise in how far Maxwell was suggested thereby; if he be equally familiar with the detail of Canadian history of the period he will have little difficulty in discovering the originals of Sarennes and some of the secondary characters, and in the Epilogue, the legend of the death of the celebrated missionary, le R.P. Jean Baptiste de la Brosse.

A specifically literary acknowledgement occurs when the author acknowledges that he/she was inspired by a literary text, as in J. Macdonald Oxley's preface to On the World's Roof (1896):

> The Author desires to express his special obligations in regard to this story to Andrew Wilson's "Abode of Snow," and E. F. Knight's "Where Three Empires Meet."

2. Previous publication.

The subgroup of "publication acknowledgement" occurs relatively frequently in English-Canadian prefaces. This is to be expected because many novels were first published in a serialized form. In these cases the author acknowledges for the permission to republish after the novel's rights have been sold previously to a magazine. J. Macdonald Oxley, The Romance of Commerce (1896):

> ...he wishes to make due acknowledgement to Messrs Harper & Bros., and the publisher of the Cosmopolitan magazine of New York, for the privilege of reprinting those of the following chapters which first appeared in their periodicals.

The Apologetic:

Subgroups: 1. Genre.
2. Emerging literature.
3. Readership.
4. Autobiographical.

1. Genre.

An example of the apology for the genre of the novel, most frequently in the context of the novel's bad reputation, is to be found in James Russell's Matilda, Or, The Indian's Captive: A Canadian Tale Founded On Fact (1833); the author combines his claim to narrate facts with an excuse for his lack of art:

> I am truly at a loss (Reader) what name to give this little work; to call it a Novel is an appellation which in some measure it does not deserve, as it is founded on fact ... he trusts that the following tale will be perused by the generous reader with a forgiving spirit of the Author's imperfections.

William Stuart Darling, in his Sketches of Canadian Life (1849) apologizes for the genre he chose and for his imagination:

> The portraiture of Canadian life which is here humbly attempted, has been thrown into the form of a narrative, because a book written in that style appeared to the author not less irksome to write, and more easy to read, but also because he thought, that to trace the fortunes of an imaginary individual would afford an opportunity of describing more correctly the numerous minute details of a settler's experience than a work of higher pretensions and more important character.

Similarly, J. Shinnick in the preface for The Banker's Daughter, Or, Her First and Last Ball: A Novel (1891) apologizes for his and all authors' imagination:

> Our object in offering it for publication is that a leisure hour may be agreeably spent, and those who read it, will not have their minds disturbed by descriptive, exciting scenes that only exist in the imagination of authors.

2. Emerging literature.

Perhaps the most common apology in prefaces occurs in reference to a perception of the uncertain state of Canadian literature, i.e. it is new, it is in a state of birth, it is colonial, etc. A fairly early example within the apologetic prefaces appears in A Canadian Christmas Tale ("Grodenk", 1869):

> ... for the Canadian who enters on the field of literature has many obstacles to overcome. All I ask is "nothing extenuate, nor set down aught in malice."
> I am willing to face public judgment, in the hope that my small effort may be successful, and may help to induce other Canadians to follow in my footsteps, and assist in building up a literature of our own, ...

3. Readership.

Apology to a specific readership group is contained in Ebenezer Clemo's Canadian Homes; or, the Mystery Solved. A Christmas Tale (1858):

> While apologizing to his lady readers for the little matter of fact that here and there appears, he would at the same time assure them, that he has not therein altogether forgotten them; since he has, in consequence, paid more attention to the interest of the plot, and to the little technicalities of construction that would assist in counteracting certain intrusive horrors, than he might otherwise have done.

The apology, when the author is attempting to appease those readers who might not be among the ones of whose favour he is sure, is another type and it can be found in May Leonard's preface to Zoe; or, Some Day (1888):

> It is most certainly very difficult to attempt to please every one, when there are so many tastes to please.

An apology may be directed at the general readership. Marie Elise T.T. Lauder's temperance novel, At Last (1894), has a preface by the author in which she excuses herself for sending the young hero and heroine on a trip to the French and Italian Riviera - presumably because of her own moral convictions.

4. Autobiography.

The apology for inexperience and youth, or other circumstances that the prefacer feels are to blame for whatever the novel is lacking, is obviously made with reference to the author's biography. Because in most cases the prefacer is identical with the author of the novel, this type is best termed an autobiographical preface characteristic.

The defence of perceived faults in and of the novel appears early in English-Canadian prefaces. Already in the preface of the novel that is often listed in Canadian literary histories as the first English-Canadian novel, Julia Catherine Beckwith (Hart)'s St. Ursula's Convent... (1824), we find this preface characteristic:

> Such liberal minds will, it is hoped, approve of whatever is meritorious in the following tale, and candidly excuse the defects a more experienced eye may perceive, in the first production of an author of seventeen, which was the writer's age when St. Ursula's Convent was written.

A somewhat similar apology appears in another early novel of English-Canadian literature, in Joseph Abbott's preface to Philip Musgrave; or, Memoirs of a Church of England Missionary ... (1846):

> There will doubtless be many literary errors in the following pages: living, as I have done, for the last twenty-five years, in the backwoods of this wild country, shut out from the world, it would be extraordinary if there were not.

Another type of autobiographical apology, although unique in occurrence, is the appeal to the readers to forgive faulty English, as in Henrietta Skelton's preface to Grace Morton (1873):

> The merits and demerits of it must express themselves in its being read; but should there be expressions not quite correct in English, I would beg my readers to be lenient in their criticisms, and kindly remember that I am a native of Germany.

The similarity of the two prefaces, Abbott's and Skelton's lies in the prefacers' perception of the quality of writing. In other words, although in Skelton's preface the question is grammar and in Abbott's "literary errors", the apology is in reference to the quality of the text. Another noteworthy dimension of Abbott's apology is that the author uses the harsh physical characteristics of Canada to excuse possible faults in his writing.

Janet C. Conger apologizes for her inexperience in her preface to A Daughter of St. Peter (1889): "She can only plead that this the first child of her invention ..." Georgina Seymour Waitt's preface to her Three Girls Under Canvas (1900) contains a perspective of inexperience in a humorous way. The author's novel is personified, i.e., the prefacer speaks about the novel as if it were a person. At the same time the author stresses her aim to amuse rather than to educate:

> I stand before you - a tall stripling of a youth, my feet just on the threshold of a world all new to me - and crave your indulgence. ... Now, with this brief apology I come, not as a literary production, not as a book that will make you wiser, but only as a sketch, full of fun. To make hearts merrier, to call forth hearty laughs, is my sole mission, and if I fulfil my purpose, judge me not harshly - I am very young.

An autobiographical apology is to be found in Gilbert Parker's The Trail of the Sword ... (1896) where the author recounts events of his childhood, the things he did with his father, and apologizes to the latter for not having become a soldier, as his wish had been, but a writer.

The Critical

Subgroups: 1. Readership.
2. Genre.
3. Emerging literature.
4. Morality.
5. Conventional.
6. Subversive.
7. Various.

1. Readership.

Joseph Abbott's previously mentioned Philip Musgrave... (1846) has a preface in which the author addresses his readership specifically in England. Other critical characteristics of this preface are implicit and refer to that particularly nineteenth-century phenomenon "Truth is stranger than fiction" (this interesting and recurring aspect of the nineteenth-century novel I will analyze and explain later). Joseph Abbott apologizes for "literary errors" but at the same time is confident that criticism cannot affect him because of his situation, i.e. because he lives in the Canadian wilderness. After the previously quoted passage about his "...twenty-five years, in the backwoods of this wild country, shut out from the world" he continues: "I do not, however, anticipate the severity of criticism, and shall make no attempt to soften it."

2. Genre.

References to literary genre are often implicitly literary critical in the wider context of literary theory. Importantly, genre criticism appears very early in English-Canadian prefaces, as in Edward Lane's preface to his The Fugitives, Or, A Trip to Canada... (1830). While the author questions the genre of his own text - whether it is a novel or not - he discusses the relationship between fact and fiction and ultimately assures the reader that his book is more fact than fiction. Another early example of genre perception in the sense of the configuration of fiction and facts appears in James Russell's preface to Matilda, Or, The Indian Captive: A Canadian Tale Founded on Fact (1833). Interestingly, here the author argues that precisely because the novel is based on facts it is not a novel. The employment of fiction is deferred to the readership, because it

"... is impossible to narrate such an event, and bring it before the Public in the shape of a book, without having recourse to fiction, ...". Also, R.M. Ballantyne writes in his preface to Snowflakes and Sunbeams... (1859):

> In regard to unimportant matters I have taken the liberty of a novelist, - not to color too highly, or to invent improbabilities, but - to transpose time, place, and circumstance at pleasure; while, at the same time, I have endeavored to convey to the reader's mind a truthful impression of the general effect - to use a painter's language - of the life and country of the Fur Trader.

A more general genre critical assertion, also in a preface by Ballantyne (Fighting the Whales or Doings and Dangers on a Fishing Cruise, 1887), is the following:

> As all classes, in every age, have proved that tales and stories are the most popular style of literature, each volume of the series (with, perhaps, one or two exceptions) will contain a complete tale, the heroes and actors in which, together with the combination of circumstances in which they move, shall be more or less fictitious.

Vincent E. Briton's preface to Some account of Amyot Brough... (1885) contains a "fact and fiction" perspective:

> In treating of the doings and sayings of Captain Brough, I needed to take council of no one; but in dealing with the character and deeds of the hero of Quebec [James Wolfe], I was constrained to seek aid from other writers. I trust they have not misled me.

The preface to Catherine Traill's Canadian Crusoes: A Tale of the Rice Lake Plains (1852, 1881) argues also for truth and facts. This is particularly important in this case, because the 'Preface' was obviously not written by Traill, but by her sister, Agnes Strickland. Since the novel was first published in London, England, one can safely assume that the readership addressed in the 'Preface' was largely the British readership. Thus, the genre critical aspect in this preface indicates the relationship between the Canadian and British readership and authorship.

John Carroll's The School of the Prophets... (1876) contains two prefaces. One by Enoch Wood[2] and one by the author. The preface by the author discusses the configuration of truth and fiction and is specifically addressed to a general readership. In essence, Carroll provides for the reader his own critical understanding of fiction. At the same time, he outlines the objectives he had in mind when writing his book - in itself a critical characteristic as soon as he wrote and placed it in front of the novel, i.e. in the 'Preface'. Lastly, he speaks to the critics in an attempt to justify the designation of his book as a novel by referring to his knowledge of contemporary criticism on the novel.

Although other examples reinforce this particularity of nineteenth-century English-Canadian novels, namely that 'truth is stranger than fiction' and that the author wrote the novel based on 'facts', there are sometimes interesting deviations from this general rule. The preface to Richard Lanigan's They Two, Or, Phases of Life in Eastern Canada Fifty Years Ago (1888), written by the editor of the novel, expressly maintains the contrary position. In this context, the general critical attitude was that the novel based on

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[2] Enoch Wood was a Methodist minister of note. See Dictionary of Canadian Biography (Toronto Buffalo London: University of Toronto Press, 1982). Vol. XI 1881-1890. 935-36.

'facts' belongs to the canon. In this preface this is implicitly negated and thus the prefacer pleads for non-canonical classification:

> It is no commendation of a novel now-a-days to assure the reader that the incidents are all actualities; for the more absurdly false they are, so long as they are sensational, the more popular are such stories with a certain class of readers.

Paradoxically, the editor appeals to his readership which is not the same one he attacks, and maintains that the novel at hand still conforms to the "fiction based on truth" concept:

> What influence the perusal of such "Munchausenisms" will have on the literary taste of the age, and on the morality of the rising generation, the future alone will solve.
> This book has neither falsehood nor sensation to recommend it.

Implied genre criticism can be found in several prefaces in which the author explains the publication of a novel based on the success of a previous novel. A noteworthy example is Catherine Parr Traill's novel Lost in the Backwoods: A Tale of the Canadian Forest (1882, 1892). The preface of Sir Robert Baden-Powell, the founder of the Scout movement, to William F. Butler's Red Cloud: A Tale of the Great Prairie (1888) has the same kind of genre critical dimension. The prefacer bases his praise of this novel based on his experience with another, The Story of a Failure, by the same author. The experience, a curious enough example in literature, pertains to Baden-Powell's ability to use the novel in war:

> That is what The Story of a Failure did in my case: after reading that book I knew what to avoid in Ashanti, and so was able to make my work successful.

In his appraisal of the new novel, Red Cloud ..., Baden-Powell relates the novel to its usefulness to scouting, and the movement's basic ideology, male comraderie.

J. Shinnick, in the 'Introduction' to The Banker's Daughter, Or, Her First and Last Ball: A Novel (1891), offers an interesting genre perception of his own novel:

> In offering this little volume to the public we do not claim for it any literary merit. ...
> Our object in offering it for publication is that a leisure hour may be agreeably spent, and those who will read it, will not have their minds disturbed by descriptive, exciting scenes that only exist in the imagination of authors.

Of course, the interesting part in this preface is the curious assertion that 'exciting scenes' exist in the imagination of authors - when the author of the preface is the author of the novel! Imagination, the source of fiction, is negated as a subversive force.

John Richardson's preface to The Canadian Brothers; ... (1840) contains several passages of dedicatory and promotional characteristics - which are explained in those categories. An interesting genre critical perspective of this preface appears in the quoted correspondence between the author and the Royal Court which apparently decided to grant Richardson permission to dedicate his novel to the king, when this is usually not done with fiction. The reason for the permission, although it is a novel that is dedicated to the king, lies in the Court's decision to read the novel not as a novel, i.e. not as fiction:

> Dear Sir, - I have to acknowledge your letter of the 1st instant, together with its enclosure, and beg to express the deep gratification I have felt in the perusal of that chapter of your new work which treats of the policy of employing the Indians in any future war we may have with the United States. Should you be desirous of dedicating it to His Majesty I can foresee no difficulty.

Criticism of a genre other than the novel, in this case travel literature, appears in John Mackie's preface to his The Heart of the Prairie (1876):

> Not so many years ago, when the facilities for travel were different from what they are now, a great deal of rubbish and erroneous impressions were disseminated by so called literature purporting to deal with adventures and phases of life in certain little-known places of the earth.

The strong criticism of travel literature, if indeed it is what Mackie intended here, is interesting if for no other reason than that in the eighteenth and early nineteenth centuries travel literature was a dominant genre in Canada. The important critical thought in Mackie's preface is again the conviction that fiction must be built on facts: "I can, at least, claim truthfulness of detail for this story, ..." Another, earlier critical aside about travel literature, in reference to Boswell, is to be found in Thomas Chandler Haliburton's "Valedictory Address" in his The Attaché, or, Sam Slick in England (1843):

> Neither the "Clockmaker" nor the "Attaché" were ever designed as books of travels, but to portray character - to give practical lessons in morals and politics - ...

Haliburton's "Valedictory Address" contains further critical characteristics with reference to choices in the construction of the novel, i.e. the inclusion of humour, the use of language, etc.

In the preface to The Mysteries of Montreal: A Novel Founded on Facts (1846), the anonymous author writes about the genre "light literature". The author argues obliquely for a fiction that depicts the good and avoids the depiction of evil in detail. He feels that in his time light literature degenerated in that it does depict the bad. This "degeneration" he balances with the observation that

> Now, it [literature] has assumed a far superior tone by confining itself to localities, or individual classes of people.

The prefacer's genre perception is interesting because it conceptually predates Howells' interpretation of American literature as focussing on regionalism.[3]

Criticism in reference to the preface itself appears in Julia Catherine Beckwith's Tonnewonte, or, the Adopted Son of America: a Tale Containing Scenes from Real Life (1825). The author discusses the preface as a prerequisite of publication with the device of using a fictional character:

> 'Oh, your servant, Mr. Noxbury; I beg pardon, but my mind was indeed much occupied. My publisher has sent to me for a preface.'
> 'A preface! Why, then, you really intend publishing your manuscript?'

The reference to prefaces appears also later, as in Bruce Weston Munro's preface to A Blundering Boy: A Humorous Story (1886):

> Of course, no boy will read this preface; it would, therefore, be a waste of time to address a discourse to boys in it. Reader, did you ever

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[3] See Sergio Perosa, American Theories of the Novel: 1793-1903 (New York and London: New York UP, 1983). 139-71.

> observe the manner in which a boy ignores the preface in his school-books? If not, you do not know how much scorn a boy's face is capable of displaying.

J.J. Procter's The Philosopher in the Clearing (1897) contains a similar perception of the preface. He placed his "Pausing at the Gate. The Preface" within the text of the novel, in what is called Chapter II, because "Any way, interesting or not, prefaces are never read".

3. Emerging Literature.

The subgroup of prefaces with critical characteristics of the notion of "emerging literature" can be exemplified already with the preface of the first Canadian novel. Julia Catherine Beckwith Hart's St. Ursula's Convent, or, the Nun of Canada (1824) offers implicit criticism of English-Canadian letters:

> Our country is gradually rising into notice. Our physical resources are great. Our population is increasing; and the time may come, when British America will be as noted in 'song' or 'deeds,' as any kingdom of Europe: but, to attain that eminence, she must cherish native genius in its humblest beginnings.

The propagation of and belief in "native", i.e. Canadian and American literature, in the context of an emerging literature, is the main concern of Julia Catherine Beckwith not only in her above quoted preface to the "Canadian" novel St.Ursula's Convent, or the Nun of Canada: Containing Scenes from Real Life (1824) but also in the "American" Tonnewonte, or, the Adopted Son of America: A Tale Containing Scenes from Real Life (1825). The author ("Grodenk") of My Own Story. A Canadian Christmas Tale (1869), speaks also about the Canadian author of the emerging literature:

> I am aware that in publishing this story I shall encounter much criticism, and some rebuke; for the Canadian who enters on the field of literature has many obstacles to overcome.

John R. Gair in his "The Author's Preface" to Fun on the road (1886) argues that the author of a book is more important, all things being equal, than the critic of the same book - all in reference to the readers. The key critical thought here, of course, is not the author's anticipation of criticism. Rather, it is his acute awareness of his situation as a Canadian author in the context of an emerging literature. A particular aspect of the emerging Canadian literature as compared to those of Britain, and, in the mind of this author, the United States, which is also perceived as having an established literature, is the reference to publishing opportunities. J. Macdonald Oxley, in his preface to Bert Lloyd's Boyhood: A Story from Nova Scotia (1892), discusses the opportunities of publication and readership in Britain and the U.S. versus Canada.

4. Morality.

Another subgroup of criticism is a form of the ethical perspective. Enoch Wood, the Methodist minister of note, wrote the preface to John Carroll's The School of the Prophets, Or, Father McRorey's Class, and 'Squire Firstman's Kitchen Fire: A Fiction Founded on Facts (1876). The minister's preface combines a definition of genre (fiction) with the history of early Canada in the context of religious life.

5. Conventional.

Criticism in its conventional sense occurs of course when the preface is written by other than the author of the novel and when this is done in the context of an appraisal. Examples are the preface "Mrs. Brooke", in the 1810 edition of Frances Brooke's The History of Lady Julia Mandeville, or several prefaces to the Sam Slick ... (1854, 1859) novels of Thomas Chandler Haliburton. Similar criticism is contained in the preface of John Campbell's Two Knapsacks: A Novel of Canadian Summer Life (1892) where the author of the preface not only appraises the novel in its appeal to regional readers (Torontonians) and to readers of various Canadian ethnic groups of the time, but consciously calls attention to the author's native Canadianness. The connection to the literature of the "mother country" is not forgotten either:

> The literary flavour is all that can be desired; the author evidencing a quite remarkable acquaintance with English literature, especially with Wordsworth, the Poet of the Lake Country.

6. Subversive.

An example of the subversive critical subgroup is Bruce Weston Munro's preface to A Blundering Boy, a Humorous Story (1886):

> The writer, disgusted with books in which the heroes are treated with much respect, endeavours to heap every indignity upon these foolish boys. ...
> The writer respectfully observes that this maniac is not drawn from nature, but from romance. ...
> The writer seems most at home when attempting to poke fun at romance; yet he is tormented night and day, so much so that he has no peace, with—

romance.

7. Various.

Other critical perspectives include Frank Johnson's preface to The Village of Merrow; its Past and Present (1876) which contains a critical perspective in connection with the publication of his novel.[4] In his "Dedication" to William Chambers he praises the Chambers brothers' publications because they advance the cause of education. (The Chambers brothers of Edinburgh published several important works of the time, such as the Chambers' Encyclopædia and the Chambers' Edinburgh Journal). At the same time, Johnson connects the situation of the English agricultural labourer with the history of not only Canada but, obviously in the context of immigration, also of America in general. It is not surprising, then, that the novel contains a second preface, an "Introduction to the American Edition", although the novel was, in fact, published in Montreal by Lovell. The "Introduction to the American Edition" interestingly contains a long discussion on the advantage of an educated lower class for British society. The education of the lower classes in Britain would not only be an advantage for that society, but it would eliminate the problem of emigration to Canada and the States composed of "... the coarsest clay of human life ...". An interesting and unique case is William

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[4] Listed in Carl F. Klinck, Ed., Literary History of Canada (Toronto and Buffalo: U of Toronto P, 1976). I 196. among the now forgotten authors. Thus Johnson is a quasi canonized English-Canadian author.

Kirby's preface to the 1897 edition of The Golden Dog (Le Chien d'Or): A Romance of the Days of Louis Quinze in Quebec. Kirby's misfortunes due to the machinations of Lovell are well known and Kirby's preface is a published confirmation of the pirating of his work. This preface is critical in the sense that the author is criticizing the copyright situation existing at that time.

The Dedicatory

Subgroups: 1. Readership groups.
2. Individuals.
3. Thematic.

1. Readership groups.

Specific prefatory dedications are rare, although prefaces do address specific readership groups. The Reverend Robert Wilson's preface to his novel Never give up, Or, Life in the Lower Provinces (1878) dedicates it to young men. The long preface to A Blundering Boy: A Humorous Story (1886) by Bruce Weston Munro dedicates the novel to young boys. Alexander Begg's preface to his Dot It Down: A Story of Life in the North-West (1871) is titled 'Dedication' and he addresses and dedicates his novel to "My Dear Friends" - these being, as it becomes obvious from the preface, a general readership. An interesting dedicatory preface is Alfred A. Glasier's to his The Irving Club Among the White Hills (1877) because of its implication of genre perception. His dedication is directed at, it seems, writers in general, although he addresses "amateur journalists":

> To the Amateurs of Canada,
> In recognition of their successful efforts to secure for Amateur Journalism an acknowledged place in the literature of Canada, this volume is dedicated by
> The Author.

Another dedication of interest is Isabel Garison's to her novel Looking Forward (1890), because she dedicates it to French-Canadians.

2. Individuals.

As mentioned before, many novels were dedicated to individuals with a few lines on a separate page. However, there are examples of dedications which are really prefaces addressed to specific individuals. Thomas Chandler Haliburton's The Clockmaker; Or The Sayings and Doings of Samuel Slick, of Slickville (1838) has a preface which is dedicated to Lieutenant-Colonel C. W. Fox. In the preface Haliburton justifies the dedication to the Lieutenant-Colonel by referring to Fox's favourable opinion of the writer's work. Gilbert Parker dedicates his novel The Trail and of the Sword ... (1896), in a preface two and a half pages long, to his father and makes autobiographical references. John Richardson's preface to The Canadian Brothers; or, The Prophecy Fulfilled: A Tale of the Late American War (1840) evokes the earlier custom of dedications to monarchs, but which is now "regulated". The interesting reference pertains to an apparent custom of the Royal Court in London of making a distinction of genres, fiction not being worthy of dedication to the monarch. The following quotation is part of the preface, a letter addressed to the author, Richardson, by an official of the Court: "I do not presume you wish to apply for permission to dedicate the work to His Majesty, which is not usually given for works of fiction." In the case of Richardson, as the subsequent correspondence shows, the permission was granted for reasons explained above, in the _critical_ category.

3. Thematic.

An example of the thematic dedicatory preface is in _Fables of the Nechaco: A Complete Novel of One of the Most Remarkable and Romantic Districts on the American Continent_ (18--), by "Slivers", in which the novel is dedicated to those who find Canada's geographical space attractive:

> To those who love the open, who are ambitious to know the truth and aid and profit in the development of the last and best great west, this book is dedicated.

The Ethical

Subgroups: 1. Morality.

2. Social consciousness/patriotism.

3. Political.

a. Historical.

b. Social conditions.

4. Various.

1. Morality.

An early example of the writer's concern with morality can be found in James Russell's preface to his Matilda, Or, the Indian's Captive: A Canadian Tale Founded on Fact (1833):

> The Author flatters himself there is not an expression throughout the narrative that cannot appear before the most delicate eye, neither will it taint the mind, but more probably lead it to the fountain of good.
> As a first essay it pleads many excuses. - It was written with the intention of pointing out the interposition of Divine Providence in support of persecuted innocence.

The most frequent ethical preface is the type in which the author assures the reader that the novel is morally acceptable. The anonymously published novel The Adopted Daughter, Or, the Trials of Sabra: A Tale of Real Life (1873) illustrates this in its preface to the second edition: "[the novel] ... will have a moral and religious influence upon the minds of those who may peruse it." Charles Shrimpton's preface to his The Black Phantom, Or, Woman's Endurance: A Narrative Connected With the Early History of Canada and the American Revolution (1867) assures the reader that the novel is written on moral principles and that these principles are even more important than "literary excellence".

The invocation of God's assistance for the success of the publication or the writing of the text is another example of the moral-ethical preface, as in Tim Doolan, the Irish emigrant: Being a Full and Particular Account of His Reasons for Emigrating... (1869) by the "Author of Mick

Tracy":

> Whether seaworthy or otherwise, he again launches this little barque, with the prayer, that He who rules the raging of the sea, may guide her to whatever result will most glorify Himself.

The prolific R.M. Ballantyne provides a moral-ethical preface for several of his novels (e.g. Fighting the Whales... (186-), Over the Rocky Mountains... (1879), Away in the Wilderness... (between 1894 and 1905) in which he says:

> In writing these volumes, the author has earnestly endeavoured to keep in view the glory of God and the good of man.

The assessment that contemporary literature is not in compliance with moral standards is the concern of several authors of prefaces. For example, James Mann in his The Victorious King: An Allegory (1878) has an introduction by John Potts. In the introduction Potts writes:

> The world is flooded with pernicious papers, tracts, magazines, pamphlets, and books. There is nothing more calculated to enervate and defile the mind of the community than the reading of frivolous and impure literature.

The preface of Thomas Chandler Haliburton to the new 1859 edition of Sam Slick's Wise Saws and Modern Instances; or, What He Said, Did, or Invented explicitly promotes the moral issues the author consciously incorporates in his work. In addition, Haliburton employes, as he explains in his preface, humour to promote his views of morality:

> The original design in writing the sketches known as the "Sayings and Doings of the Clock-maker," which has never since been lost sight of, was to awaken Nova Scotians to the vast resources and capabilities of their native land, to stimulate their energy and enterprise, to strengthen the bond of union between the colonies and the parent

> State, and by occasional reference to the institutions and governments of other countries, to induce them to form a just estimate and place a proper value on their own.

The advocacy of joy in Christianity as opposed to the perception of melancholy in religion is the subject of Amelia Panton Stroud's Daisy Dalton's Decision (1894). Her preface is a short synopsis of this theme.

A moral-ethical preface is more obviously to be expected when written for a novel with a moralistic theme. John Carroll's The School of the Prophets, Or, Father McRorey's Class: A Fiction Founded on Facts (1876) is prefaced in this way: "An author...whose literary productions have been of essential service to the Church in Canada...". The moralistic-religious rhetoric is also frequent in other English-Canadian prefaces as in Ralph Connor's to Black Rock: A Tale of the Selkirks (1900):

> There is a warfare appointed unto man upon earth, and its struggles are nowhere more intense, nor the victories of the strong, nor the succors brought to the fallen, more heroic, than on the fields described in this volume.

In the same vein are the moral-ethical prefaces which assert that the novel is for the edification of the soul. An example is Marie Elise Lauder's At Last (1894):

> If my boy-hero and my heroine travel somewhat in France and the Riviera of Italy, they have ever the one great aim - to bring God a consecrated service. ...
> If the golden promises, and the resulting peace born of them to my heroine and her laddie, should bring comfort, healing strength to rise and conquer, to any troubled and tempted soul, the writer will have her reward.

James Mann's preface to The Victorious King: An Allegory (1878) is written with reference to the Bible and the

Bible's importance for morality. David Hickey, in the preface to his William and Mary: A Tale of the Siege of Louisburg, 1745 (1884) defends his novel on moral grounds:

> Of course the customary sneer towards the religious novel is expected, yet I do not know whether "William and Mary" is entitled to the distinction. It is, however, strictly moral.

R.M. Ballantyne addresses morality in his preface to The Walrus Hunters: A Romance of the Realms of Ice (1893): "That this tale may, in some small degree, advance the cause of right, and tend to demolish wrong, is the height of my ambition."

A more general sense of morality is expressed in Thomas Barlow Smith's preface to his A Seraph on the Sea, Or, the Career of a Highland Drummer Boy (1891). Smith dedicates his novel to "... that class of his fellow beings who have been unfortunate in their lives ...". Kate Bottomley alias "Vera" argues in her preface to Honor Edgeworth, or, Ottawa's Present Tense (1882) in favour of a general sense of ethical concern: "The predominant feeling throughout the entire composition has been one of pure philanthropy, as the author desires to benefit her fellow-creatures, in as far as it lies in her very limited power." A similar concern underlies her preface to a second novel, The Doctor's Daughter (1885). Again, morality in a general sense is the topic of Margaret E. Tennant's The Golden Chord: A Story of Trial and Conquest (1899) and she voices her conviction in her preface: "... that anything I might be enabled to write might bear forth an influence that would be for the moral uplift of humanity."

2. Social consciousness/patriotism.

Prefaces expressing social consciousness, including concern with women, democracy, and patriotism, etc., form another subgroup of the ethical preface. J. Abbott, in his preface to Philip Musgrave, Or, Memoirs of a Church of England Missionary in the North American Colonies (1846) complains about the ignorance of the Canadian "... social, political, or religious condition" in the "mother country", England. Frank Johnson's preface to The Village of Merrow; its Past and Present (1876) expresses social consciousness by a concern with the lot of the "Scottish ploughman" and his subsequent emigration. An ethical preface that has several dimensions connecting morality, patriotism, and history, is William Henry Withrow's preface to his The King's Messenger, or, Lawrence Temple's Probation: a Story of Canadian Life (1879). The preface to the anonymous The Hunted Outlaw, Or, Donald Morrison, The Canadian Rob Roy (1889) is socially and ethically sensitive in the sense that it treats the criminal act as an inexplicable human characteristic. An interesting expression of social consciousness is the preface of L.S. Huntington's Professor Conant: A Story of English and American Social and Political Life (1884), in which the author curiously connects the notion of democracy with love:

> Carlyle says: "Universal Democracy, whatever we may think of it, has declared itself, as an inevitable fact of the days in which we live," and a greater than Carlyle has ordained that to study the loves of men and women is to court enchantment and infatuation.

The preface to Edmund E. Sheppard's Dolly, the Young Widder Up to Felder's (1886) is an example of social consciousness with regards to women:

> Good stories are said to have a moral, and clever ones must have a great idea running through their pages. I believe in the goodness, fidelity, and truth of women, and comprehending the suspicion and pride of the ordinary man, have tried to point out how trifles in the jealous or even watchful mind build up awful images of perfidy and distrust.

A specific dimension of social consciousness is the concern with family life and youth. Wallace Lloyd (James Algie) discusses family life and his perception of the problem of divorce. In his preface to Houses of Glass: A Romance (1899) Algie explains his concern, based on his religious convictions, which, in turn, he believes to be grounded in nature: "A union based on the moral, physical and spiritual affinity of man and woman, is the only one which nature stamps as genuine, and any violation of this principle brings with it its own punishment." Edmund Ernest Sheppard, the author of Widower Jones: A Faithful History of his "Loss" and Adventures in Search of a "Companion": A Realistic Story of Rural Life (1888) wrote a preface in which he dedicates his novel

> To those who fear "father will marry again;" to the wife who thinks her husband may sometime give her children a stepmother; to the husband who wonders how his wife would act if he were dead; to those who care for pictures of real life with its sorrows and joys, its peculiarities and pretensions, its heartaches and laughter, ...

Youth and morality are the concern in the preface of Hannah Maynard Pickard's The Widow's Jewels (1848):

> To aid in strengthening upon your young minds impressions of this important duty, the writer has

> collected from memory, and placed in contrast, the incidents of the following pages, knowing that every lesson, however simple, which you treasure up and profit by, will be imparting another ray of beauty to "jewels" which are to shine for ever and ever in the praise of God.

The concern with morality and youth is most obvious when the author is a man of the cloth. Among the several examples of this kind of text, Robert Wilson's preface to his Never Give Up, or, Life in the Lower Provinces (1878) is an interesting one: "... The hope is cherished that some good may result from its perusal, and that some young man into whose hands it may fall, may find it an encouragement and strength in the struggle of life." The novel Jessie Grey or the Discipline of Life A Canadian Tale (1870) by "L.G." has a preface addressed to a specific readership, children. The author outlines his opinion of what will make these children good citizens of a future Canada: the belief in God. Similarly, "Grodenk"'s My Own Story: A Canadian Christmas Tale (1869) contains a patriotic preface in which the author hopes that his novel is "... less injurious to the young readers of our country than the great bulk of the novels annually imported from other lands". Kate Murray's preface to The Guiding Angels (1871) can also be classified as having characteristics related to youth and morality:

> ... but it has been written for the young, and it is hoped it may be used by them with pleasure and with profit. Whether or not it will fail of its desired end is known only to Him who hath said, "My word shall not return unto me void, but shall accomplish that whereunto I have sent it."
> If by its perusal the path of religion is rendered more attractive to one youthful traveller, or one young heart be cheered in its onward journey, it will not have been written in vain.

3. Political.

Subgroups: a. Historical.
b. Social conditions.

A particular type of the ethical preface is the kind where the prefacer is concerned with political issues. These prefaces may be again subgrouped into "historical" and "social conditions" kinds of prefaces.

a. Historical.

The first subgroup may be exemplified by the preface to Two and Twenty Years Ago: a Tale of the Canadian Rebellion (1859) by "Backwoodsman". The preface refers to the treatment of the Upper Canadian Mackenzie Rebellion in 1837. The author is politically aware when he says in his preface:

> It is a subject which must be touched gently, not to wound the sensibilities of many who were actors therein, and some of whom from the generosity of our government are high lights among us. The following Story will be found to be as impartial as is consistent with the moral it incalculates, loyalty and filial piety, ...

Further examples include Mrs. Jerome Mercier, The Red House by the Rockies: a Tale of Riel's Rebellion (1896). In this case, the theme of the novel determines the preface's political undertones. Perhaps the most obvious political statement in her preface is the justification for using historical documents, letters and diaries, in the novel. Obviously, the point here is not the assurance that the novel is based on 'facts', but the suggestion that Riel is a politically sensitive issue:

> The letters and diaries here given are all genuine. Were it not so, they would detract from any interest the little tale may have as a mere narrative; and, being matters of fact, it seems best to insert them, since this page of history is one not open to many.

The author's statement that the Riel Rebellion is a chapter in Canadian history not discussed is of course true in the sense that English-Canada viewed the Rebellion with hostility. A similar political tone can be found in Mme Morel de la Durantaye's preface to A Visit to the Home of Evangeline: Historical Romance of the Acadians (1898). The author deplores the fact that the Acadians were expelled, but even more that their history seems to have been forgotten - in French-Canada. The author was sent to Acadia by the Mayor of Montreal "... in a charitable cause, ..." and during her work she discovered the history of Acadia, which, she feels, has been neglected. Her own interest in Acadians was originally triggered by her interest in her Acadian ancestry.

The historical theme of 1812 determines the political undertone of W.H. Withrow's preface to his novel Neville Trueman, the Pioneer Preacher: A Tale of War of 1812 (1880):

> ... to present certain phases of Canadian life during the heroic struggle against foreign invasion, which first stirred in our country the pulses of that common national life which has at length attained a sturdier strength in the confederation of the several provinces of the Dominion of Canada.

John Richardson in his preface to Wacousta, or, the Prophecy: An Indian Tale (1832) clearly takes sides in the history of French Canada *versus* English Canada:

> Still, though conquered as a people, many of the leading men in the country, actuated by that jealousy for which they were remarkable, contrived to oppose obstacles to the quiet possession of a conquest by those whom they seemed to look upon as their hereditary enemies, ...

Further on in his preface, Richardson strongly disclaims any responsibility by Britain or English Canada, and he blames, on several points, French Canada. At the same time, speaking of his contemporary political and social situation, he believes that the hostility of French Canadians has died away, albeit due to the "... genius and power of England, ..."[5] John Richardson's preface to The Canadian Brothers; ... (1840) contains also several political characteristics. The cited correspondence between Richardson and the Royal Court in London, for example, contains references to the possibility of a future war with the United States. Richardson's summary of his objectives when writing the novel has also a certain political meaning:

> ... since in eschewing the ungenerous desire of most English writers on America, to convey a debasing impression of her people, and seeking, on the contrary, to do justice to their character, as far as the limited field afforded by a work, pre-eminently of fiction, will admit, no interested motive can be ascribed to him. Should these pages prove a means of dissipating the slightest portion of that irritation which has - and naturally - been engendered in every American heart, by the perverted and prejudiced statements of disappointed tourists, whose acerbity of stricture, not even a recollection of much hospitality could repress; ... .

b. Social conditions.

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[5] See Dennis Duffy, Sounding the Iceberg (Toronto: ECW, 1986). 3-5.

The second subgroup of political prefaces, the "social conditions" type, may be illustrated through the following prefaces. Ebenezer Clemo's preface to Canadian Homes, or, the Mystery Solved: A Christmas Tale (1858) contains information about the economic, political, and social condition of Canada at the time. Frank Johnson's preface to the The Village of Merrow: Its Past and Present (1876) contains a political dimension in that it discusses the history and repercussions of emigration from the British Isles and of immigration to North America (Canada and the United States). A contrary view is expressed in Thomas B. Smith's preface to Young Lion of the Woods, or, a Story of Early Colonial Days (1889), in which the author promotes the virtues of colonization. The preface to Isaac Broome, "The Brother": Splendor and Woe (1890) a novel with elements of science-fiction - probably a unique example of this genre in the nineteenth-century Canadian literatures - is wholly of a social conditions type. The author gives a contemporary account of the activities of socialists in the United States and Great Britain, with some references to Germany. A political statement with interesting dimensions is Isabel Garison's preface to her Looking Forward (1890). The author addresses the "brave sons" and "fair daughters" of "La nouvelle France", praises their sense of history and calls them to "... becom[e] one with the great Republic whose doors stand open to receive you!". The "great republic" is of course the United States.

4. Various.

The ethical preface, as the following examples show, could also stretch into less obvious areas of life. Here are two examples of ethics connected to animals: Margaret Marshall Saunders' Beautiful Joe: The Autobiography of a Dog (1895) is prefaced by Hezekiah Butterworth, who expounds on the value of compassion towards animals and how this compassion will benefit humanity. Annie G. Savigny, who wrote Lion, the Mastiff: From Life (1895), a topic similar to Saunders' Beautiful Joe... (1895), attached a similar preface to her book by William Caven.

There are a few examples of temperance novels which contain prefaces with characteristics of both the social consciousness and the moralistic types. Examples of temperance prefaces include Austin Potter's preface to his From Wealth to Poverty, Or, The Tricks of the Traffic: A Story of the Drink Curse (1884). Similarly engaged is Henrietta Skelton's preface to A Man Trap, and, the Fatal Inheritance: Two Temperance Tales (1876) in which she propagates the establishment of "coffee houses", analogous to the custom in Germany, where workers could go instead of drinking in pubs. Another example of the temperance preface is in Cornelius Wilson's Rescued in Time: a Tale (1894):

> And while we have endeavored to present the evils of the "drink traffic," we have, at the same time, tried to show that there is an all-wise Providence guiding the affairs of men.

The Explanatory

Subgroups: 1. Genesis.
2. Thematic.
3. Background (History/Geography).
4. Intention.

1. Genesis.

In Carroll's preface to The School of the Prophets... (1876), the explanatory character consists of the prefacer's description of his novel's genesis. A similar explanation with reference to the genre and the genesis of the novel in the mind of its author is in the preface to Briton's Amyot Brough, Captain in His Majesty's 20th Regiment of Foot who faught... (1886):

> In relating, at some unnecessary length, perhaps, the plain and unvarnished history of Captain Amyot Brough, my mind has been entirely at ease on one important point - none will ask whether it be true or false. It is a pleasing reflection, and my pen has much enjoyed the liberty thereby secured.

A genesis explanation could also pertain to the publication history of the novel. An example of this type appears in Louie Barron's preface in which he discusses the first publication of his novel Zerola of Nazareth (1895) in the American The Christian Herald. The same author goes to great lengths to discuss the type of novel he intended to write and thus explains, in addition to the publication history of the novel, the genre and genesis of his novel. The preface to Richard Lanigan's They Two, or, Phases of Life in Eastern Canada: Fifty Years Ago (1888) was written by the editor with the purpose to explain the background of the book and the circumstances of its publication.

2. Thematic.

The second subgroup of the explanatory preface is the thematic-explanatory preface. In general, this type is characterized by explanations about the theme of the novel. An example of the author's explanation as to why he wrote the novel and how the theme of the novel relates to the author's life as he perceives it is Joseph Abbott's preface to Philip Musgrave, or, Memoirs of a Church of England Missionary in the North American Colonies (1846). A thematic-explanatory characteristic occurs also when the author connects the theme of his novel with personal observations of life and proceeds to explain it in that light. For example, Kate Madeline Bottomley ("Vera") decribes her observations of contemporary society in Ottawa with reference to the same topic of her novel, Honor Edgeworth, or, Ottawa's Present Tense (1882). Similarly, the moralistic reason of the author for writing a temperance novel is at length explained in Austin Potter's preface to his From Wealth to Poverty, or, the Tricks of the Traffic: A Story of the Drink Curse (1884). David Hickey's preface to the novel A Tale of the Siege of Louisburg, 1745 (1884) is also a good example:

> It was long a matter of surprise to me, why the story of the remarkable siege of 1745 had never been presented to the public in popular form. The present work is an attempt to do this; ...

Egerton Ryerson Young's preface to his Winter Adventures of Three Boys in the Great Lone Land (1899) is also thematic-explanatory, because he attempts to explain Canada's national "Indian" image. Young recounts that in his view the image of the Indian has been falsely portrayed and that he wishes to rectify this with his novel. Edmund William Forrest's preface to the novel Ned Fortescue, or, Roughing it through Life: A Story Founded on Fact (1871) contains a thematic-explanatory discussion:

> In the following pages I have endeavored to portray a phase of life upon which many romances have been founded, and it has been my object to give the reader, who may be unacquainted with the Vie Bohemienne of the Army, a true idea of the feelings and circumstances as felt and seen by a soldier in the "ranks," who gradually wins his way from the first step of the ladder to that position from whence most other story-tellers start when they adopt a military hero.

The thematic-explanatory aspect of a preface may extend into a political statement, as in the case of Frank Johnson's preface to The Village of Merrow: Its Past and Present (1876), where the author explains not only his reasons for writing the novel, but also the social, political, and economic background of his theme, which is emigration from the British Isles.

An example of the thematic-explanatory aspect and of the survival theme in Canadian literature appears in Agnes Strickland's preface to Catherine Parr Strickland Traill's Canadian Crusoes: A Tale of the Rice Lake Plains (1852).

3. Background (History/Geography).

A further subgroup, the explanation of the historical or geographical background of the novel, is a frequent feature of the explanatory preface. The background-explanatory aspect is most obvious when the preface is explicitly constructed for a readership which is, in the mind of the author, unfamiliar with some aspect of the novel. This is most obvious in the case when a specific readership is addressed. John Richardson, in his Wacousta, or, the Prophecy. A Tale of the Canadas (1839), begins his "Chapter I Introductory" thus:

> As we are about to introduce our readers to scenes with which the European is little familiarised, some few cursory remarks, illustrative of the general features of the country into which we have shifted our labours, may not be deemed misplaced at the opening of this volume.

After this, Richardson explains the historical and geographical background of his novel.

One must, however, differentiate this type of "contemporary" explanatory preface from the ones where the historical background is indeed "historical", that is, provided for a period far back from the time of the author. Agatha Armour's preface to Lady Rosamund's Secret, a Romance of Fredericton (1898) contains the statement that "... the object of the following story has been to weave simple facts into form dependent upon usages of society during the administration of Sir Howard Douglas, 1824-30." Birger Bech explains in his preface to The Unknown (1887) that "... During my stay in Germany some years ago, I gathered certain facts which I now have tried to make use of, ...".

For the purpose of delineating the components of fiction and "historical facts", authors often explain the historical background of the novel in the preface, sometimes in great detail. For example, Blanche Lucile Macdonell in her preface to Diane of Ville Marie: A Romance of French Canada (1898) gives an account of the history of the Le Ber family. Mme Morel de la Durantaye wrote an epistolary preface to her A Visit to the Home of Evangeline: Historical Romance of the Acadians (1898) in which, by explaining her own contact with Acadian history, she hopes to arouse interest in her novel. Maud Ogilvy's preface to her Marie Gourdon: A Romance of the Lower St. Lawrence (1890) contains almost exactly the same type of background-explanatory characteristic as the one by Mme Morel quoted above: the personal experience of a historical theme upon which the novel is built. The background-explanatory character is included into the preface because the authors apparently intend to draw attention to their experience, so as to strengthen the immediacy of the historical theme. Perhaps one of the best examples of the background-explanatory preface is Stephen Cureton's to his Perseverance Wins: the Career of a Travelling Correspondent: England, Canada, United States, Hawaiian Islands, New Zealand, Australia, Egypt, Italy (1880):

> To the Reader.
>
> --
>
> During a trip through that extensive range of country from the Red River to the Rocky Mountains, more familiarly known as Manitoba, and the Northwest Territory of Canada, the author made copious notes of his experiences, embracing facts of incidents, adventures, and observation.
>
> Circumstances, which a perusal of this volume may suggest, made it advisable to destroy the bulky book of notes.
>
> Any political or social opinions are simply the individual thoughts of the author obtruded as the occasion under illustration occurred.
>
> At the end of this book will be found a glossary containing an interpretation of words and phrases not in common use; also the key to cipher despatch, and extract of log taken during the voyage from Australia to England.

> The latest letters are not overdrawn. The writer has seen a belt of valuable walnut timber in a section of the Northwest Territory, which the Government maps indicate to be a treeless region.

An interesting and exceptional historical characteristic can be found in Achilles Daunt's preface to his The Three Trappers: A Story of Adventure in the Wilds of Canada (1882). This preface is exceptional because in it its author is nostalgic about Canada's wilderness and its wildlife:

> A few scattered herds still survive among the foothills and parks of the Rocky Mountains, but such scenes as that on page 99 are things of the past. Ceaseless, senseless slaughter has at last reduced the once innumerable herds of buffaloes to a straggling handful.

Also, Daunt expresses a very positive attitude about the wilderness aspect of Canada.

4. Intention.

An important subgroup of the explanatory prefaces is the type which contains the prefacer's explanations of his intention(s) in writing the novel. For example, John Galt's preface to his Lawrie Todd, or, the Settlers in the Woods (1830) contains at least two explanations of his intentions, one aimed at immigrants and the usefulness of the novel to them and the other an essentially moralistic conviction that the novel has a higher value than that of "amusement":

> A description, which may be considered authentic, of the rise and progress of a successful American settlement, cannot but be useful to the immigrant who is driven to seek a home in the unknown wilderness of the woods. The privations are not exaggerated, nor is the rapidity with which they may be overcome. The book, therefore, though written to amuse, was not altogether undertaken without a higher object.

The explanatory characteristic of the preface often implicitly expresses the author's intention, i.e. a clarification as to what the novel is supposed to be in the mind of its author: "The following story is intended to illustrate one of the many phases of the fur-trader's life in those wild regions of North America which surround Hudson's Bay" - as R.M. Ballantyne writes in the preface of his Ungava: a Tale of Esquimau Land (18--, 1858, 1893). This more general intention is expressed already in Thomas Chandler Haliburton's preface to his The Attaché, or, Sam Slick in England (1843). Haliburton's preface is interesting because it is a rarity among English-Canadian prefaces by its typographical position in relation to the text of the novel: it is a post-face rather than a pre-face. It is placed at the end of the novel, as Chapter LXVI, titled "Valedictory Address". Its function, however, is that of a bona fide preface. Its explanatory character lies in the fact that Haliburton gives a fairly lengthy explanation as to why he wrote the novel. It also contains explanations which refer to the text as genre: why he constructed the novel with humour. In both cases the author's intentions are being clarified.

The justification for "romancing" the novel which actually is supposed to be based on "facts", is another aspect of the intention-explanatory preface, although it is an extension of the above-mentioned "fiction founded on facts" explanation, as in the preface of Douglas Erskine's A Bit of Atlantis (1900):

> The object of this work is suggestive, rather than intended to uphold a theory. While the subject may not be of equal interest to all, from a purely historical or scientific point of view, an element of romance may tend to popularize it, and induce a wider study.

The intention-explanatory characteristic may be explicitly ideological. In the case of Joseph Edmund Collins' preface to his The Four Canadian Highwaymen, or, the Robbers of Markham Swamp (1886) the author explains his writing with reference to the Canadian readership:

> I have no doubt that some of my friends who are in the habit of considering themselves "literary," will speak with despair and disparagement of myself when they read the title of this book. They will call it "blood and thunder," and will see that I am on my way to the dogs.
>
> Well, these people are my friends after all, and I shall not open a quarrel with them. For they themselves have tempted the public with stupid books and essays ; and they failed in finding buyers. Therefore they have demonstrated for me that a stupid book doesn't pay; and I will not, even for my best friend, write anything but what the people will buy from me.

Lucius Seth Huntington, in the preface to his Professor Conant: A Story of English and American Social and Political Life (1884), connects democracy, the ideological base, to romance, which he terms "the study of the loves of men and women" and thus explains his intentions in the novel.

The justification for the writing of the novel also presents the characteristic of an intention-explanatory preface. For example, James B. Kennedy's preface to Afloat for Eternity, or A Pilgrim's Progress for the Times (1893):

> Why write another book? when the Earth already groans beneath the ponderous productions of the pen?
>
> Because each generation, in its voyage on the sea of time, splits on the shelved book rock that has been thrown up by the upheavals of the past.

> One half revels in the old; the other half says, "Give us something new."

"... a few explanatory words are necessary", writes the author of The Victorious King: An Allegory (1878), James Mann, and provides a list in his preface of characters in his novels whose names allude to biblical figures. This type of explanation serves at least two purposes: it shows the author's intention of involving the reader in the theme of the novel (Bible) and at the same time, he wants to facilitate the reading for the reader.

A rarity among prefaces to English-Canadian novels, but still belonging to the intention-explanatory type, is Ballantyne's formula preface which he wrote to a number of his novels (1880, between 1894 and 1905, 1879, 1887, etc.). In these formulaic prefaces he explains the reason for writing his novels:

> There is a vast amount of interesting information on almost all subjects, which many people, especially the young, cannot attain to because of the expense, and, in some instances, the rarity of the books in which it is contained.
> To place some of this information, in an attractive form, within the reach of those who cannot afford to purchase expensive books, is the principal object of this miscellany.

The Integral:

John Richardson's preface to Wacousta, or, the Prophecy. A Tale of the Canadas (1832) is titled Chapter I, although it is clearly a preface. A similar preface is that of Charles G.D. Roberts to his The Forge in the Forest... (1896). Roberts titled his preface "A Foreword" and the information he conveys in it is written in the same narrative mode as the rest of the novel.

A specific type of the integral preface is when its title is combined with its placement in relation to the main text of the novel. The title "Prologue", borrowed from the usage in drama, is in most cases employed by the prefacer when the text conveyed is, similarly to the two examples above, an integral part of the narrative. J. Kerr Lawson's Dr. Bruno's Wife: a Toronto Society Story (1893) is a good example of this type of preface. But other terms too are used in this sense. For example, Leslie Vaughan titled her Chapter I "Introduction" (Charlie Ogilbie: A Romance of Scotland and New Brunswick, 1889). Thomas Chandler Haliburton's several Sam Slick ... (e.g 1853) novels have an "Introductory letter" placed before the first chapter. These are, nevertheless, integral prefaces because they are in reality part of the novel, although their typographical placing and their title give them some characteristics of a preface.

The Preemptive

Subgroups: 1. Inexperience.
2. Readership.
3. Depreciation.
4. Morality.
5. Subversive.

1. Inexperience.

The frequent apology of women authors[6] for being young and inexperienced and for the fact that the publication is the first one, can be collectively classified as preemptive characteristics. For example, already Beckwith (Hart)'s St.Ursula's Convent, or, the Nun of Canada: Containing Scenes from Real Life (1824) has several preemptive characteristics of this type in its preface.

> The author does not, indeed, flatter herself, that this juvenile performance will add to the celebrity of the country; but the fostering hand of public patronage if kindly extended to such a production, may elicit others of real and intrinsic merit.

The reference to "the first literary effort" is a frequent inexperience-preemptive device. Examples for this preemptive characteristic are numerous: Edward Lane, The Fugitive... (1830), Alexander Begg, Dot it Down: a Story of Life in the North-West (1871), John R. Gair, Fun on the Road (1886). Agatha Armour's preface to her Lady Rosamund's Secret, a Romance of Fredericton (1898) contains the following inexperience-preemptive statement:

> In producing this little work the public are aware that too much cannot be expected from an amateur. Hoping that this may meet the approval of many, ...

As a late example of this type here is an excerpt from Georgina Seymour Waitt's preface to Three Girls under Canvas (1900), who points out her youth:

> To make hearts merrier, to call forth hearty laughs, is my sole mission, and if I fulfil my purpose, judge me not harshly - I am very young.

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[6] See Gerson passim.

2. Readership.

From among the readership-specific preemptive prefaces perhaps the critics' group should be singled out as an example. Louie Barron's preface to the Zerola of Nazareth (1895) contains the following passage:

> As to the critics. I ask them to be merciful, though not patronizing. I acknowledge that this is my first effort in fiction and promise that I shall try to do better in the future.

Earlier readership preemptive characteristics appear in the preface of Julia Catherine Beckwith's novel, St.Ursula's Convent.... The author's lengthy explanation of the nature of Canada's emerging literature, her references to her age and that the novel is her first attempt at writing literature, and her references to "native" Canadian literature, all have the implicit function of preempting criticism. Because her novel is often recognized as the first Canadian novel, one preemptive characteristic, the preemptive device with reference to Canada being an emerging nation with an emerging literature, must be especially pointed out. The preemptive device based on the presumption that a novel based on 'facts' is less prone to criticism appears early in English-Canadian prefaces. This aspect is obviously directed at both the critics and the readership. Another early example of this preemptive characteristic is Edward Lane (The Fugitives... (1830), who argues thus against possible criticism:

> But be it remembered, this is not altogether a work of fancy; inasmuch, as the few chapters attributed to the pen of the 'Cabin Boy,' contain

> real facts, and are correctly copied from his own manuscript, now in my possession; ...

Here, the address of a general readership is only implied and Lane's assertion of "facts" must be understood as a requirement of the contemporary literary environment, which he obviously sees manifested in the readership. James Russell's preface to his Matilda, or, The Indian's Captive: a Canadian Tale Founded on Fact (1833) contains preemptive devices which aim specifically at the readership. The author explains that his work was born in totally uncivilized circumstances, "among Indian tribes, wilds and woods, where nothing is heard, ..." The Canadian environment, which, as shown above, is used as an explanation or excuse to immunize critical value judgements, i.e. the state of the emerging literature in Canada, is here further characterized: the creation of a literary work in such an environment deserves the benevolence of the readership. Russell employs a second, preemptive device of depreciation: "he trusts that the following tale will be perused by the generous Reader with a forgiving spirit for the Author's imperfections."

3. Depreciation.

The characteristic of depreciation occurs in various forms, such as the preemptive. Depreciation may be in reference to various objects, such as the author himself, Canadian literature, writing per se, etc. John R. Gair, in his preface to Fun on the Road (1886), writes the following: "I have tried my best in a plain Scotch way to put this volume together, and not claiming it to be intellectual or refined." Another example of this preemptive device is the preface in Kate Murray's The Guiding Angels (1871): "No literary merit is claimed for the following work, ..." An example of the device of preemptive depreciation, in the context of Canadian literature, appears in "Grodenk"'s preface to My Own Story: A Canadian Christmas Tale (1869):

> I am aware that in publishing this story I shall encounter much criticism, and some rebuke; for the Canadian who enters on the field of literature has many obstacles to overcome. All I ask is "nothing extenuate, nor set down aught in malice."

The depreciative comparison of Canadian authorship to European writers, as in the case of Beckwith, occurs in other prefaces. An interesting example is Kate Madeline Bottomley ("Vera"), who, in her preface to her novel The Doctor's Daughter (1885), is preemptive with regards to her preface by comparing her own to the prefaces of Dickens. The preemptive characteristic of self-depreciation in a preface may also be based on the economic returns of a bestseller, thus hoping to eliminate value judgements reserved for 'high-brow' literature. This is the attitude of Edmund Collins, in The Four Canadian Highwaymen; or, the Robbers of Markham Swamp (1886):

> By-and-by, when I drive a gilded chariot, and can afford to wait for books with quieter titles and more dramatic worth to bring me their slow earnings, I shall be presumptuous enough to set such a star before my ambition as the masters of English fiction followed.

4. Morality.

The concern with morality is a generally ubiquitous characteristic of English-Canadian prefaces. Usually, the prefacer assures the reader that the work is on safe moral ground. The example of "Malcolm"'s[7] preface to The Dear Old Farm: a Canadian Story (1897) is such a type. At the same time, the moral dimension is reinforced with a patriotic rhetoric:

> Strange to say, too, in these days of books "with a purpose," the author makes no such claim for this volume, nor will the reader find therein a mystical and often disgusting study on the relation of the sexes. If he had had the first named in mind when writing he would have labelled this book "Essays," and if the second "Medical Talks." This volume, however, is sent forth just as it is, a plain, homely, Canadian story.

An interesting combination of advocating 'light literature', the use of 'facts', and the moral value of the work in attacking "defects in the social system" - all of which will supposedly render the work immune to criticism - is in the ethical-preemptive preface of the fragment The Mysteries of Montreal. A Novel Founded on Facts (1846). William McDonnell's preface to his The Heathens of the Heath: A Romance... (1874) is preemptive in that "whatever criticism may be bestowed upon it shall be in a spirit as generous as it is just" because "the disenthrallment of his fellow men from degrading usages, prejudices and beliefs has been the sole object of THE AUTHOR." Thus, the prefacer maintains that the novel has been written for the moral good of men and therefore criticism ought to be expressed in that context.

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[7] "Malcolm" is MacLean Sinclair. Klinck I 309.

5. Subversive.

A subversive-preemptive characteristic is to be found in Lucius Seth Huntington's preface to Professor Conant... (1884):

> The author assumes only the rôle of a reporter, and the public will judge if he does his work well. He is not responsible for what his characters say, but only for giving them the opportunity to say it.

The Promotional

Subgroups: 1. Thematic.
- 2. Previous publication.
- 3. Genre.
- 4. Other than author prefacer's promotion.
  - a. General.
  - b. Emerging literature.
  - c. Morality.
  - d. Biographical.
- 5. Morality.
- 6. Various.

1. Thematic.

The promotion of the novel's theme can be short but at the same time the most prevalent aspect of the preface. For example, the novel Agnes Harcourt, or, "For His Sake": a Canadian Story Illustrative of the Power of a Child's Life (1879), is prefaced as follows:

> PREFACE
>
> This story has been written and published in the hope of increasing the interest already taken in the little English emigrants brought out to Canada under Christian supervision.
>
> This story, though fictitious, is representative of the life and influence of many a little girl adopted into the families of our Canadian homes.

Joseph Abbott, in the preface to his novel Philip Musgrave... (1849), promotes his novel and the novel's theme, at the same time discussing the genre of his text:

> Now my object is to disabuse the mind of the English reader on this point[8]; and, to do so, I shall have recourse to no other means, because I know of none more likely to be effectual, than to give him a simple memoir of missionary life in these colonies.

Another aspect of the thematic-promotional preface is when the prefacer advocates the "usefulness" of his work. John Galt wrote in his preface to Lawrie Todd, or, the Settlers in the Woods (1830):

> A description, which may be considered authentic, of the rise and progress of a successful American settlement, cannot but be useful to the emigrant who is driven to seek a home in the unknown wilderness of the woods.

John Richardson's preface to The Canadian Brothers; ... (1840) contains an interesting aspect of the thematic-promotional characteristic. As mentioned before, several letters from the correspondence between Richardson and the Royal Court in London are included in the preface. These letters pertain to the matter of dedication (I explained this in that category above) and the fact that Richardson was granted permission to dedicate his novel to the king because of the novel's theme, North-American Indians in war. Thus the implicit promotion of the novel is a result of its theme.

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[8] i.e. to enlighten the uninformed English public about colonial life.

2. Previous publication.

The promotion of a work based on the success of a previous publication is a frequent promotional device (Author of "Mick Tracy", Tim Doolan, the Irish Immigrant... (1869):

> The Author of the following pages, feeling somewhat encouraged by the success of a former publication*, ventures again before the public, with the hope that the narrative here presented may not be without its use.
>
> *"Mick Tracy, the Irish Scripture Reader."

3. Genre.

The context of promotion can also be determined by the author's literary perception and, consequently, by the genre (the novel or fiction in general) the author wishes to advocate. This subgroup may be termed genre-promotional. Louie Barron's preface to Zerola of Nazareth (1895) contains the following paragraph:

> In offering this oriental story in book form to the reading public I do so in the hope that it may entertain and help to make leisure hours pass pleasantly. This was my purpose when it appeared as a serial. I confess I had no other in writing the tale. To entertain is the mission of fiction.

The preface to Ralph Connor's Beyond the Marshes[9] (1898), written by the Countess Ishbel Aberdeen, is perhaps the most lyrical preface I have come across; in it she advocates the importance of reading. This characteristic, although the prefacer intended it to be understood in a general context, is here genre-promotional with reference to the novel.

The promotion of a fictional narrative, by the assurance that the novel is not too fictitious, is by implication another genre-promotional device. John Mackie's preface to The Heart of the Prairie (1876) is devoted in its entirety to this view. Another genre-promotional device is to contextualize and compress the theme of the novel in the preface as in J. Macdonald Oxley's preface to The Romance of Commerce (1896):

> There has been a romance of commerce no less than a romance of war. Men have shown an equal enterprise and daring in the pursuit of wealth as in extending the bounds of empire, and gold has run close rivalry with glory in adding brilliant pages to the world's history.

Richard Lanigan's novel, They Two, or, Phases of Life in Eastern Canada: Fifty Years Ago (1888), contains a preface by the editor with this promotional characteristic:

> It is no commendation of a novel now-a-days to assure the reader that the incidents are all actualities; for the more absurdly false they are, so long as they are sensational, the more popular are such stories with a certain class of readers. What influence the perusal of such "Munchausenisms" [sic] will have on the literary taste of the age, and on the morality of the rising generation, the future alone will solve. This book has neither falsehood nor sensation to recommend it.

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[9] I take the liberty of classifying Beyond the Marshes as a short novel instead of as a short story.

A similar kind of promotion is used by James Thomas Jones (Mary Leslie) in the preface to The Cromaboo Mail Carrier: a Canadian Love Story (1878) where the author assures the readers of the value of the novel in contrast to the often prevalent negative perception of novels in general.

The discussion of the role of the preface is relatively rare in the prefaces. However, when the author embarks on this subject, the matter of the preface is usually discussed in a genre-promotional tone. Kate Bottomley ("Vera") discusses the importance of the preface in her preface to The Doctor's Daughter (1885):

> Charles Dickens observes with much truth, that "though seldom read, prefaces are continually written." It may be asked and even wondered, why? I cannot say that I know the exact reason, but it seems to me that they may carry the same weight, in the literary world, that certain sotto voce explanations, which oftentimes accompany the introduction of one person to another, do in the social world.

Much earlier, Edward Lane prefaces his The Fugitives... (1830) with a discussion of the uselessness of prefaces, underlining his position with a moral-ethical dimension ("we mortals can make nothing"), but nevertheless proceeding to write a preface. A second genre-promotional characteristic in this preface is the author's promotion of the "Romance of real life" as opposed to "a Novel, full of hair-breadth escapes, and lover's sighs; or a Romance, in each of whose awfully sublime and soul-harrowing pages, a gaunt spectre meets the astonished eye."

4. Other than author prefacer's promotion.

Subgroups: a. General.
b. Emerging literature.
c. Morality.
d. Biographical.

a. General.

When the author of the preface is not the author of the novel, but, for example, the publisher, the promotional character of the preface is most obvious. Although prefaces by the publisher are not frequent, a few will sufficiently illustrate this type of preface. A good example of promotional prefaces written by a friend or colleague of the author is in John Carroll's My Boy Life, Presented in a Succession of True Stories (1882) by "W.H.W.".

In one case, the novel is promoted as a genre with reference to an earlier publication, another novel, by the prefacer. This example is fairly unique and its listing in this category may seem arbitrary. The deciding factor to list it here was the fact that the prefacer was other than the author of the novel. William F. Butler's Red Cloud: A Tale of the Great Prairie (1888) is promoted by Sir Robert Baden-Powell, because he liked a former novel by Butler, The Story of a Failure.

b. Emerging literature.

This category occurs when the promoter draws attention to the author's native Canadian birth. John Campbell's novel, Two Knapsacks: a Novel of Canadian Summer Life (1892), contains a preface by the publisher in which the native-birth of the author is specially promoted. An exception to the rule is Mme Morel de la Durantaye's preface to A Visit to the Home of Evangeline: Historical Romance of the Acadians (1898) in which the author promotes her own Canadianness.

c. Morality.

A variation of prefaces written by the editor, combined with the promotional characteristic based on the moral affinity between the author, his work, and the readership, appears in James B. Kennedy's Afloat for Eternity, or, a Pilgrim's Progress for the Times (1893): "Christians of all Churches will find in the book that which will amuse, encourage, instruct, and inspire them." Enoch Wood, cited above, represents one kind, that of the fairly frequent clerical advocate.

d. Biographical.

The promotional character of the preface is obvious also when a critic, scholar, or someone knowledgeable of the work, writes the preface. In these cases the preface is more often than not written with descriptive and/or factual biographical components. This type of preface is of course more frequent in new editions and usually when the author of the work is not alive any more. The history of Canadian literature and publishing being short, this type of preface is of course rare in the nineteenth century. Several prefaces to novels by Thomas Chandler Haliburton are early exceptions, explained by their popularity in Canada, Britain, and the U.S. The prefaces to different editions of The Clockmaker: Sayings and Doings of Samuel Slick of Slickville (e.g 1872) are of this type. The authors of these prefaces are promoting the work, but at the same time they also evaluate, analyse, and present biographical data of Haliburton's life.

5. Morality.

The promotional characteristic of the preface, as in so many other aspects of nineteenth-century English-Canadian literature, is often based on moralistic or religious assumptions. Kate Murray's preface to her The Guiding Angel (1871) is perhaps the best prototype for the promotion based on morality:

> If by its perusal the path of religion is rendered more attractive to one youthful traveller, or one young heart be cheered in its onward journey, it will not have been written in vain.

Another example of such promotion based on morality is Janet C. Conger's preface to her A Daughter of St. Peter's (1889). "L.G.", in the preface to Jessie Grey, or, the Discipline of Life: a Canadian Tale (1870) is promotional on the grounds of morality, while at the same time advocating his/her native Canadianness. John Carroll, the author of the historically important Case and His Contemporaries; or, The

Canadian Itinerant's Memorial Consisting of a Biographical History of Methodism in Canada (5 vols., 1867-77), wrote a novel titled The School of the Prophets, or, Father McRorey's Class, and 'Squire Firstman's Kitchen Fire: a Fiction Founded on Facts (1876), whose introduction by Enoch Wood specifically advocates the Methodist ideology of the work. At the same time both the author of the introduction, Enoch Wood, and Carroll, the author of the preface, endorse the fictionality of the novel. Thus, these two prefaces are a good example of the overlap between the genre and the morality promotional aspects.

The appeal to the reader's moral and religious beliefs, the acknowledged common ground of the reader, the author, and his work, results in a promotional attitude in the two prefaces to Ralph Connor's Black Rock: a Tale of the Selkirks (1900). This morality-based promotional device is often reinforced by the simultaneous advocacy by the author and the editor, or another prefacer. In James Mann's The Victorious King: an Allegory (1878) the preface by the author promotes the novel on the grounds of morality and the reading of the Bible, and the "Introduction" by John Potts is by and large a repetition of Mann's premise, but with the addition of a discussion of "bad books". A total identification of Canada (English Canada) with morality and religiousness, and thus the promotion of a novel which thematically and ideologically upholds that image is to be found in the preface of The King's Messenger, or, Lawrence Temple's Probation: a Story of Canadian Life by William Henry Withrow

(1879):

> The following Story is an attempt to depict, from personal observation, phases of Canadian life with which the writer is somewhat familiar - with what success others must decide. If it shall inspire in our readers a stronger love of that noble country, and a desire to live for its moral and religious progress, it will not have been written in vain.

6. Various.

Although the editor or the publisher are the most frequent promoters other than the author, there are several interesting examples of other kinds of supporters, who wrote promotional prefaces. The Marchioness of Aberdeen, is one notable example. A person of some importance and an author in her own right, Ishbel Aberdeen contributed several promotional prefaces to English-Canadian works.[10] Considering her involvement in social matters and in feminist issues, it is interesting that she wrote a preface promoting Marshall Saunders' animal story, Beautiful Joe: the Autobiography of a Dog (1895). The theme of the work lying outside of her sphere of interest, it is more likely that her support stems from her interest in matters Canadian in general, i.e., the importance of native Canadian writing: "It is with great pleasure that I learn you are about to publish a Canadian edition of 'Beautiful Joe.'"An interesting exception to the standard promotional traits of prefaces is the allegory of the messenger dove to "send it [the novel] forth", used by

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[10] See The Canadian Encyclopedia I 2. In Canada she published: Aberdeen and Temair, Ishbel Gordon, Marchioness of, Where Dwells "Our Lady of the Sunshine" (Toronto: G.N. Morang, 1898).

Mrs. Flewellyn in her preface to Hill-Crest (1894).

A promotional device is, of course, when the prefacer manages to use some connection to a prominent personality. For example, May Leonard, in her preface to her Zoe, or, Some Day, a Novel (1888), makes reference to a letter sent by Queen Victoria in acknowledgement of receipt of her novel. Major Richardson's similar technique has been remarked upon.

The often apologetic and preemptive characteristic of using youth and first publication as criteria for a positive evaluation is at least in one interesting case reversed and used to promote. Bruce Weston Munro's "Note" and long "Preface" to A Blundering Boy... (1886) both contain explicit and implicit references to the value, and therefore worth of promotion, of the novel as a first attempt by a young author:

> Such as it is, the book was written while I was twenty years of age, being finished before I completed my twenty-first year. The exuberance of twenty is stamped on every page. Some day I shall not be sorry that I left the book just as it was originally written.

The Subversive:

Robert Michael Ballantyne, the prolific author of adventure novels, wrote for two of his novels two different types of humorous preface. To his The World of Ice, or, the Whaling Cruise of "The Dolphin" and the Adventures of Her Crew in the Polar Regions (1894) he wrote:

> Dear Reader, most people prefer a short to a long preface. Permit me, therefore, to cut this one short, by simply expressing an earnest hope that my book may afford you much profit and amusement.

And to Charlie to the Rescue: a Tale of the Sea and the Rockies he wrote (1890): "Having got nothing prefatorial to say, I avail myself of this blank page to say so."

Joseph Edmund Collins' preface to his The Four Canadian Highwaymen... (1886) is subversive by using preemptive aggression underlined with irony. Under the preemptive typological category, I explained this characteristic of his preface; here I would like to add that the preemptive characteristic is constructed in an ironical tone. For example, the text is opened thus:

> The following story is founded on fact, everybody about this part of Canada who is not deaf having heard of the gang at Markham Swamp.

Further on in the preface, Collins makes some biting remarks about "high brow" literature and "litterateurs".

Frederick C. Emberson's preface to The Yarn of the Love Sick Parsee (1897) is humorous throughout - and so is the whole novel, with humorous advertisements and a funny table of contents.

George W. Hanna, under the pseudonym Gentil Spirito, wrote the novel Earthborn! (1889) in which the preface may be attributed to the editor. It is the type of preface which pretends that the work was written by someone else and that under adventurous circumstances it became the property of the publishing "author".

Thomas Chandler Haliburton's "Valedictory Address" to The Attaché, or, Sam Slick .. (1856) has humorous and ironical characteristics. The author "personifies" the main character of his novels, Sam Slick, and, in a self-deprecatory manner, he places himself below the imaginary character:

> In all cases but two he has exceeded his own anticipations of advancing me. He has nor procured for me the situation of Governor-General of Canada, which, as an ambitious man, it was natural he should desire, whilst as a friend it was equally natural that he should overlook my entire unfitness for the office; nor has he procured for me a peerage, which, as an American, it is surprizing he should prize so highly, ...

Georgina Seymour Waitt's preface to Three Girls Under Canvas (1900) is humorous because the narrator of the preface assumes the identity of the novel, i.e. the novel is personified. The personified novel is a child whose parent, then, is the author and they engage in a dialogue. While the prefacer may have used this device to make the preface more palatable and thus her intention is more rhetorical than humorous, the tone of the preface is, nevertheless, humorous.

Cy Warman's preface to Snow on the Headlight: a Story of the Great Burlington Strike (1899) is a similar personification:

> Here is a Decoy Duck stuffed with Oysters.
> The Duck is mere Fiction:
> The Oysters are Facts.
> If you find the Duck wholesome, and the Oysters hurt you, it is probably because you had a hand in the making of this bit of History, and in the creation of these Facts.

2. The Typology of French-Canadian Prefaces

The Acknowledgement

Acknowledgement characteristics were not found in French-Canadian prefaces. However, acknowledgements did occur in dedications. These were short and without elaboration. Since they occurred in dedications and dedications were not considered as prefaces in this study, this category of prefaces is not exemplified here.

The Apologetic

The preface of Charles L'Epine's Le Secrétaire d'ambassade (1878) is largely apologetic. The author first explains that the publication of the novel occurs in Canada because, for reasons beyond his power, the already accepted manuscript could not appear in Paris. Next he apologizes for the novel with regards to the now different readership which requires a "tamed" text:

> D'ailleurs, si nous avions pu prévoir que notre petit livre parût jamais sous un autre ciel que celui qui nous l'inspira, dût être offert à une société différente de celle qui nous fournit et nos caractères et nos tableaux, sans nul doute que nous n'y aurions pas introduit certaines des scènes qu'on y trouvera; ou si nous l'eussions fait, nous en aurions pour le moins, en le composant, adouci ou atténué les couleurs.

The second apologetic characteristic is constructed so as to give the apology more substance with a quotation from a canonized literary text:

> C'est surtout en cela que nous sentons, que nous reconnaissons avoir besoin de toute l'indulgence de nos lecteurs et lectrices. Volontiers, nous dirions avec le Philinte du LaFontaine de la comédie:
> Ne l'examinons point dans la grande rigeur,
> Et voyons ses défauts avec quelque douceur.1
> 1.Molière, Le Misanthrope, act.1, sce.1ère, v.147

et 148.

Paul-Emile Prévost's preface to his L'Epreuve (1900) contains an apologetic element interestingly connecting the preface and certain aspects of the novel:

> Ce que je viens d'écrire semble à première vue, peu en rapport avec le petit roman que je livre au public. D'abord, parce qu'on peut penser que je pousse le pédantisme jusqu'à croire à la nécessité d'une longue préface pour mon premier-né, dont je reconnais, je vous l'avoue, la constitution rechetique; ensuite, parce que je fais si peu de psychologie dans mon livre, qu'il est tout-à-fait hors de propos d'en causer autant dans ma préface - je m'arrêterai bientôt afin d'éviter d'être si long en chiffres romains que vous n'abordiez ensuite les chiffres arabes - ...

The preface to L'Enfant perdu et retrouvé, ou, Pierre Cholet (1887) by Jean-Baptiste Proulx contains a general apology, although implicit rather than explicit. He asks the readers for indulgence and asserts that he was conscientious and worked hard. Thus he excuses himself for any faults.

An exception to the usual prose format of prefaces is Benjamin Sulte's preface to Au Coin du feu, histoire et fantaisie (1877) because it is written in verse. The last quatrain has an apologetic character:

> Peut-être dira-t-on que, trompant la rubrique,
> J'aborde à tout propos un thème trop ancien:
> Qui donc ne voudrait plus se sentir Canadien
> Et verrait sans amour une étude historique?

The Critical

Subgroups:
1. Genre.
2. Other than author prefacer's criticism.
3. Conventional.

4. Emerging literature.

1. Genre.

Philippe-Ignace-François Aubert de Gaspé (fils), the author of the most important early French-Canadian novel begins his preface to L'Influence d'un livre (1837) with a critical assessment of novel literature:

> Les romanciers du dix-neuvième siècle ne font plus consister le mérite d'un roman en belles phrases fleuries ou en incidents multipliés; c'est la nature humaine qu'il faut exploiter pour ce siècle positif, qui ne veut plus se contenter de Bucoliques, de tête-à-tête sous l'ormeau, ou de promenades solitaires dans les bosquets. ...

Aubert de Gaspé also refers to La Harpe, the important French literary historian and to Shakespeare and Voltaire.

Henri Emile Chevalier's preface to his L'Ile de Sable (1878) is genre critical in a similar way, because he is drawing on the work of a recognized personality. In the preface Chevalier assesses Garneau's Histoire du Canada: "Il y a dans votre narration le canevas d'un beau roman historique: je suis heureux d'avoir répondu à l'appel que la liitérature sérieuse fait à la littérature légère." Thus Chevalier not only praises Garneau's work but connecting that work and his own, he relates canonized and non-canonized literature and, at the same time, positions the two, the historical text and his novel, in two types of literature. Jules Paul Tardivel's preface to Pour la patrie: roman du XXe siècle (1895) contains a characteristic of drawing on other critical perceptions that is similar to Gaspé's use of La Harpe, although Tardivel's authority is religious rather than literary:

> Le R.P. Caussette, que cite le R.P. Fayollat dans son livre sur l'Apostolat de la Presse, appelle le roman une invention diabolique. Je ne suis pas éloigné de croire que le digne religieux a parfaitement raison. Le roman moderne, et plus particulièrement encore le roman français me paraît être une arme forgée par Satan lui-même pour la destruction du genre humain.

But Tardivel then continues to defend the "proper" novel, mainly because of its influence on society. At the same time, he reasserts his beliefs about the contemporary state of the genre in general, consequently, with reference to Canada as well: "Le roman est donc, de nos jours, une puissance formidable entre les mains du malfaiteur littéraire." The preface to Charles L'Epine's Le Secrétaire d'ambassade (1878) contains genre critical characteristics, but in the form of the author's evaluation of his own novel. An example (where the author is at the same time humorous):

> Quant au style, nous prenons sur nous d'assurer au public que nous nous sommes rigoureusement piqués de rester en tout et partout fidèle à notre nom; tout en nous efforçant également, sous cet aspect, de donner à notre faible production le plus de relief et de piquant qu'il nous était possible.

Jean-Baptiste Proulx's preface to L'Enfant perdu et retrouvé, ou, Pierre Cholet (1887) is critical in the sense of the author's self-evaluation with reference to the genre of the work and his apology for local colour in the text. Charles Marcil's preface to L'Héritière d'un millionnaire... (1867) is genre critical as shown in the following:

> Dans les pages que nous avons écrites, nous ne nous sommes guères soucié des proportions symétriques.
> On y trouvera trois espèces de choses: de faits réels, de l'imagination dans une certaine mesure, et beaucoup de liberté d'allure.

> N'écrivant pas un poème, nous n'avons pas cru devoir nous soumettre passivement à une discipline littéraire rigoureuse.
> Nous avons laissé courir notre plume librement, plus anxieux de plaire par les détails que par les combinaisons de l'ensemble.
> On sera assez bienveillant pour nous tolérer cet acte d'émancipation.

An interesting genre critical characteristic is to be found in Antoine Gérin-Lajoie's preface to his Jean Rivard, le défricheur: récit de la vie réelle (1874). The author says forcefully in his preface that "L'intention de l'auteur toutefois n'a jamais été de faire un roman, ...". The same critical position is reinforced further in the author's "avant-propos". Another critical characteristic, but which may be understood as corollary to genre criticism, is an evaluation of the principal character of the novel, Jean Rivard. A unique feature of this preface is that after the prefatorial discussion the text of the preface flows into the story. Another genre critical preface is Paul-Emile Prévost's to L'Epreuve (1900). Essentially, Prévost advocates the special characteristics of women as distinct from those of men and then relates literary expressions of this conviction to the novel as a genre. The author underlines his position with references to Balzac, Dumas père and Dumas fils, and Hugo, who exemplified the positive in women in their writing. The position of women as presented in the works of these authors provides the grounds for Prévost's statement that "Ce genre de roman est moral ...". Another critical aspect, although perhaps more removed from a clearly genre oriented criticism is Prévost's analysis of "le romantisme" and its relation with psychology. The feature of genre criticism appears in the author's discussion of the treatment of women in novels. Prévost's preface and its aspects here categorized could also be listed under the ethical prefaces under the political/social conditions aspect. Edmond Rousseau's preface to Les Exploits d'Iberville (1888) has genre critical characteristics in that it defends the genre of novel in general and the historical novel in particular.

2.Other than author prefacer's criticism.

From among the prefaces which were not written by the author of the novel, Firmin Picard's preface to Rodolphe Girard's Florence: légende historique, patriotique et nationale (1900) is a good example. The critical aspect of the preface pertains to genre definition and a perception of contemporary fiction:

> Son roman est la glorification des plus belles vertus: ce n'est pas un roman à la mode, commençant par des roucoulements quelconques pour se terminer par le mariage. Son roman est original, bien conçu, bien écrit: il a mis son coeur partout.
> Il a évité le banal, les expressions fautives trop en vogue encore, hélas! et qui défigurent un ouvrage, quelque bien agencée qu'en soit la trame.

Charles Marcil's L'Héritière d'un millionnaire: roman historique (1867) contains two prefaces. In addition to the above cited preface by Marcil, the "avis au lecteur" was written by the editor, J. A. David. The editor discusses the novel in the context of genre criticism:

> Indépendamment de l'intérêt qui se rattache à une intrigue dramatique, les patrons de notre enterprise ne pourront que féliciter M. Marcil sur l'élégance et l'exactitude de son style. Du reste,

> nous aimons à constater, sans aucune adulation, que la plume de l'auteur, comme plume littéraire et politique, est déjà favorablement connue dans les lettres canadiennes.

Alphonse Thomas' Gustave ou un héros canadien: roman historique et polémique (1882) contains a preface signed "Les éditeurs". The "editors", presumably C.-O. Beauchemin, assess the novel based on their perception of Canada as a country with two religions. They praise the novel because it "... rendre service à la cause catholique en présentant sous forme de roman les questions de controverse qui surgissent le plus ordinairement et qui peuvent offrir quelque danger pour la foi." The novel contains a separate page where the Archbishop of Montréal gives permission for the publication of the novel and the editors reinforce the permission by the church by assuring the readers that the novel is nihil obstat.

3.Conventional.

Joseph Marmette's prefaces to François de Bienville: Scènes de la vie canadienne au XVIIe siècle (1870, 1883) contain critical aspects in a general sense. The first preface (1870) contains critical elements in a general context of evaluating fiction, particularly in Canada:

> Le récit qui va suivre n'est le fruit ni du caprice, ni du hasard, contrairement au grand nombre de ces oeuvres légères dont notre siècle est ahuri. Et, comme il n'est guère probable qu'on mette le motif qui me l'a fait écrire au compte de l'intérêt pécuniaire - il est bien établi que les lettres ne sauraient, en Canada, fair vivre, même médiocrement, le plus frugal comme le plus fécond des écrivains - je puis dire avec Montaigne, dès le début: "Cecy, lecteurs, est un livre de bonne foy."

The second preface, in the 1883 edition of the novel, contains a critical characteristic with reference to stylistic changes he undertook for the publication of his collected works, i.e. Le Chevalier de Mornac (1873), François de Bienville (1883), L'Intendant Bigot (1871, 1872, 1875), and La Fiancée du Rebelle (1875).

4. Emerging literature.

J. Doutre's preface to Les Fiancés de 1812. Essai de littérature canadienne (1844) has a strong perspective on the emerging French-Canadian literature. The author first assesses the situation of native literature and compares it to the situation of other arts. He decries the lack of appreciation of native authors by the Canadian public while the same public always applauds "les écrivains étrangers [qui] ont toujours joui parmi nous d'une célébrité qui commandait une respectueuse admiration, et semblait interdire le désir de l'imitation." Doutre also criticizes the perception that the Canadian author, to be successful, has to write "... comme un Dumas, un Eugène Sue, etc.,". At the same time, Doutre proceeds to evaluate Sue's Les Mystères de Paris, "... l'ouvrage du célèbre moraliste".

The Dedicatory:

Henri Emile Chevalier's preface to L'Ile de Sable (1878) is dedicatory because of its title and content. The preface is titled "Envoi à Monsieur H.-X. Garneau". The content is largely a quotation from Garneau's Histoire du

Canada. Since the novel is based on the historical description by Garneau which Chevalier quoted in the preface, it implicitly dedicates the novel to Garneau. In the preface to La fille des indiens rouges (1888) Chevalier again dedicates his novel to a friend and in it he evokes their youth and enthusiasm for literature. This type of dedication is biographical while the previous one is best classified as a dedicatory preface, because it accounts for the idea of the novel.

The Ethical

Subgroups: 1. Political.
- a. Historical.
- b. Social conditions.

2. Morality.

1. Political.

a. Historical.

Honoré Beaugrand's preface to Jeanne la fileuse: épisode de l'émigration franco-canadienne aux Etats-Unis (1878), may be identified as a political preface with a historical perspective:

> Le livre que je présente aujourd'hui au public, sous le titre de : Jeanne la Fileuse, est moins un roman qu'un pamphlet; moins un travail littéraire qu'une réponse aux calomnies que l'on s'est plu à lancer dans certains cercles politiques, contre les populations franco-canadiennes des Etats-Unis.

The context of politics between English and French Canada is a frequent aspect of French-Canadian ethical prefaces. The political component of a preface is expressed by the context of French-Canadian history, as in the case of the editor's (G.H. Cherrier) preface to Pierre-J.-Olivier Chauveau's novel Charles Guérin: roman de moeurs canadiennes (1853):

> Les événements peu saisissans que l'écrivain raconte se sont passés à une époque où les passions politiques et les animosités nationales étaient trés vives dans notre pays.

Similarly, in the 1889 edition of the same novel, the new prefacer, Ernest Gagnon, again writes with a political-historical undertone:

> Le problème résultant de la situation de la race conquise (disons cédée pour ne déplaire à personne), en face de la race conquérante, est posé de main de maître dans ce roman dont certaines pages semblent ne dater que d'hier.

The historical role of French Canadians is the subject of Edmond Rousseau's preface to Le Château de Beaumanoir: roman canadien (1886). He speaks about French-Canadian history in the context of contemporary events. There is a quotation from a letter by Mgr. Alexandre Taché after which Rousseau states:

> Ces remarquables paroles de l'une des gloires de l'épiscopat canadien-français résument la pensée qui a présidée à ce livre. En face des insinuations malveillantes et des injures qui ont été dites et écrites depuis quelques mois contre la population canadienne-française, contre nos milices, il n'est pas de meilleure réponse, croyons-nous, de réfutation plus facile et plus complète, que de rappeler les actions héroiques de nos pères, leur courage dans l'adversité, leur vaillance sur le champ de bataille.

Napoléon Bourassa's preface to Jacques et Marie: souvenir d'un peuple dispersé (1866) is a good example of the prefacer's perception of English- and French-Canadian politics and history. Interestingly, his discussion has a conciliatory tone while most other prefacers' perspective is confrontational. Firmin Picard's preface to Rodolphe Girard's novel Florence: Légende historique, patriotique et nationale (1900) conveys a historical perspective in the context of patriotism:

> C'est donc un bien que l'auteur ait écrit ce livre vibrant de patriotisme, surtout en ces temps de platitude et de courbettes devant le fort: le puissant fût-il l'être individuel ou collectif le plus injuste, le plus cruel que la terre ait porté.

Georges Brémond's preface in Les Jumeaux de Montréal: épisode de la guerre du Canada (1889) calls on French-Canadians to love the "mother country", France, using a historical perspective:

> Puisse notre travail servir à l'instruction de nos jeunes lecteurs et raviver leur filiale affection pour la France, pour cette patrie que n'ont jamais cessé d'aimer les victimes de la conquête, aussi bien en Europe qu'en Amérique!

Similarly, the preface to the second edition of Joseph Marmette's François de Bienville... (1883) contains a historical and patriotic perspective. The following paragraph from the long preface is illustrative:

> C'est à la suite de ces événements que les colons anglais se décidèrent à envahir le Canada à la fois par terre et par mer, afin d'en chasser les Français et de s'emparer du pays.

Also François Benjamin Singer's preface to Souvenirs d'un exilé canadien (1871) contains a historical and political perspective because he discusses the situation of French-Canadian literature in the context of French-Canadian history.

Benjamin Sulte's Au Coin du feu: Histoire et fantaisie

(1877) is intriguing already because of its title - in the context of Sulte's importance as a historian. His preface, as mentioned above, is in verse form. The political component of the preface appears in the call for Canadians to know and read their history:

> Peut-être dira-t-on que, trompant la rubrique,
> J'aborde à tout propos un thème trop ancien:
> Qui donc ne voudrait plus se sentir Canadien
> Et verrait sans amour une étude historique?

Jules Paul Tardivel's preface to Pour la patrie: roman du XXe siècle (1895) is political in the context of French-Canadian patriotism.

The post-face of Georges Isidore Barthe's novel Drames de la vie réelle: roman canadien (1896) is political and historical in the words of the author:

> J'ai écrit ces pages, en peu de jours, pour chasser les idées noires, après ma destitution par le gouvernement de Québec."

At the same time, the prefacer assures the readers that the novel is morally acceptable:

> "Le roman à mon sens, doit avoir un but moral et utile. Par mon récit, j'ai voulu surtout, montrer le prêtre canadien tel qu'il a été, tel qu'il est et tel qu'il doit être."

b. Social conditions.

The context of French-Canadian society and some of its aspects often result in political references in the context of the ethical category of prefaces. An example is Joseph Doutre's preface to Les Fiancés de 1812: essai de littérature canadienne (1844):

> Par exemple de l'étude du droit public. Je ne connais pas deux jeunes gens à Montréal, ajouta-t-

> il, qui aient de véritables notions de politique, etc, ...

The context of social conditions is conveyed in the preface to Henri Emile Chevalier's novel L'Enfer et le paradis de l'autre monde (1866). The concern of the prefacer is the economy and its impact on society:

> Si quelques-uns des motifs qui l'ont dicté n'existent plus, comme le traité de réciprocité entre le Canada et les Etats-Unis, il n'en est pas moins toujours vrai que la Grande-Bretagne décourage systématiquement l'industrie et les arts utiles dans ses colonies; que, chaque année, les Canadiens eux-mêmes fuient une patrie où ils ne trouvent point de travail, malgré les immenses ressources naturelles dont abonde leur pays.
> Il n'en est pas moins toujours vrai que le Canada ne sera jamais prospère et grand que lorsqu'il se sera annexé à la République des Etats-Unis.

A specific aspect of social conditions, that of women and literature, appears in Paul-Emile Prévost's preface to the novel L'Epreuve (1900):

> L'homme serait hardi, qui déclarerait solennellement bien connaître la femme. Ce qu'il en pourrait dire, serait approuvé par les unes, mais fortement démenti par les autres; une seule chose pouvant les mettre toutes d'accord: l'adresse de n'en dire que du bien.

An interesting "political" aspect is to be found in J.A. David's preface to Charles Marcil's L'Héritière d'un millionnaire: roman historique (1867). The prefacer assures the reader that he "... ne trouvera rien de nature à froisser ses opinions ou ses susceptibilités politiques dans les pages que nous allons livrer à la publicité."

2. Morality.

The religious content of French-Canadian society and questions of morality are often a concern of prefacers. A good example appears in the editors' preface to Alphonse Thomas' novel Gustave ou un héros canadien: roman historique et polémique (1882):

> Dans un pays habité par une population mixte en fait de croyances religieuses, il est bon et utile que les catholiques aient sous la main un manuel de controverse qui soit comme un arsenal où ils puissent trouver avec facilité une réponse aux arguties qui leur sont tous les jours répétés par les protestants.

Another example of prefaces which contain the prefacer's concern with morality and religion is Edmond Rousseau's preface to Les Exploits d'Iberville (1888), with its scathing condemnation of the contemporary French novel:

> Le roman français du jour, c'est-à-dire, même parmi ceux qui sont réputés les moins mauvais, ce qu'il y a de plus dangereux pour le coeur et l'esprit de la jeunesse, ...

The editor's preface to Charles Marcil's novel L'Héritière d'un millionnaire: roman historique (1867) shows his concern with morality with reference to Marcil's novel:

> La morale y est aussi rigoureusement respectée, de sorte que ce livre pourra circuler sans danger dans les mains de n'importe quelle classe de lecteurs. ... Maintenant, nous devons dire que nous ne sommes animé, dans la tentative que nous entreprenons aujourd'hui, que par deux motifs parfaitement désinteressés: répandre le goût d'une saine et utile littérature parmis les classes populaires, ...

Another example of the concern with morality appears in Firmin Picard's preface to Rodolphe Girard's Florence: légende historique, patriotique et nationale (1900):

> Plût à Dieu que les Canadiens-français eussent encore le courage, l'énergie montrée par leur pères! ...
> Son roman est la glorification des plus belles vertus: ... .

Similarly, Alphonse Thomas' preface to his Albert ou l'orphelin catholique (1885) has a religious tone which is certainly due to the theme of the novel.

The preface of Philippe-Ignace-François Aubert de Gaspé to his novel L'Influence d'un livre (1837) contains ethical components in the context of morality and humanism: "... maintenant c'est le coeur humain qu'il faut développer à notre âge industriel." The preface also contains the author's reference to a Canadian morality: "Les moeurs pures de nos campagnes sont une vaste mine à exploiter; ... ." A similar ethical characteristic is in Napoléon Bourassa's preface to Jacques et Marie: souvenir d'un peuple dispersé (1866). The tone of the preface is that of the author's indignation with the misfortunes of the Acadians. François Benjamin Singer's preface to his novel Souvenirs d'un exilé canadien (1871) has an ethical perspective because Singer's point of departure is a general context of humanism of the Rousseau persuasion.

The Explanatory

Subgroups: 1. Background (History/Geography).
2. Intention.
3. Genesis.

1. Background (History/Geography).

The most frequent explanatory characteristic of French-Canadian prefaces is the background (History and Geography) type. In the case of the French-Canadian prefaces they are largely very similar in their structure and content. They usually contain descriptions of and references to facts of French-Canadian history without ideological discussions. Also, there are very few cases where a reference is made to a published historical source. In the following, I will list a few examples of such explanatory prefaces: Honoré Beaugrand's preface to Jeanne la fileuse: épisode de l'émigration franco-canadienne aux Etats-Unis (1878), Napoléon Bourassa's to Jacques et Marie: souvenir d'un peuple dispersé (1866), Georges Brémond's to Les jumeaux de Montréal épisode de la guerre du Canada (1887), Henri Emile Chevalier's "Envoi" to L'Ile de Sable (1878), Joseph Marmette's to François de Bienville: scènes de la vie canadienne au XVIIe siècle (1883) and to Les Machabées de la Nouvelle-France: histoire d'une famille canadienne (1882) and to Le chevalier de Mornac: chronique de la nouvelle-france, 1664 (1873), and Edouard Douquet's to Pierre et Amélie (1866).

2. Intention.

The explanatory character of the preface could also be that of describing the author's intentions and his reason for the writing of the novel or his choice of the novel's theme. For example, Edmond Rousseau's preface to La Monongahéla (1890) contains the following passage:

> ... le but que je poursuis dans les pages qui vont suivre est toujours le même: vulgariser, populariser l'Histoire du Canada et la présenter sous la forme la plus agréable possible.

3. Genesis.

There are interestingly few examples among the French-Canadian prefaces for the explanatory type of prefaces which contain discussions of the genesis of the novel. Jean-Baptiste Proulx' preface to L'Enfant perdu et retrouvé, ou, Pierre Cholet (1887) contains an explanation of the genesis of the novel with testimonies by individuals who attest to the veracity of the novel's contents.

The Integral:

Perhaps the most illustrative example of the integral preface among the French-Canadian prefaces is Philippe Aubert de Gaspé's to Les Anciens canadiens (1863): "Ce chapitre peut, sans inconvénient, servir, en partie, de préface... ."

There is a fairly large number of integral prefaces among the French-Canadian prefaces. The majority of them are from the type when Chapter I is titled "Prologue". The anonymous Le Chasseur canadien (1885), Vinceslas-Eugène Dick's L'Enfant mystérieux (1890), Pierre Durandal's Le Vengeur de Montcalm (1887), Auguste Fortier's Les Mystères de Montréal (1894), Hector Berthelot's Les Mystères de Montréal: roman de moeurs (189-), Charles Arthur Gauvreau's Captive et bourreau (189-), Pamphile Lemay's Le Pèlerin de Sainte-Anne (1877), L'Affaire Sougraine (1884), and Picounoc le maudit (1878), Joseph Marmette's L'Intendant Bigot (1871), Joseph Ferdinand Morissette's Le Fratricide: roman canadien (1884) are a number of examples, which illustrate the frequency of this type of preface.

The Preemptive

Subgroups: 1. Readership.
2. Depreciation.
3. Inexperience.

1. Readership.

The first subgroup of the preemptive preface is the type which is oriented toward the readership and/or is written to forestall criticism of the literary value, style, genre, etc., of the novel. Philippe Aubert de Gaspé's preface to *L'Influence d'un livre: roman historique* (1837) is addressed to the readership:

> L'opinion publique décidera si je dois m'en tenir à ce premier essai. En attendant, j'espère qu'en terminant cet ouvrage mon lecteur aura une pensée plus consolante, pour l'auteur, que celle de Voltaire:
> Tout ce fatras fut du chanvre en son temps.

The appeal to the public to judge is preemptive in character, because obviously the author does not assume negative criticism. An interesting critical characteristic appears in Eraste d'Orsonnens' preface to his *Une Apparition. Episode de l'emigration irlandaise au Canada* (1860). The author evaluates apologetically his work which he first published six years earlier in a journal. He assesses his novel as the work of "un écolier". Among the specifics he lists as weaknesses of his *Une Apparition ...* we find "... les matériaux n'y sont pas disposés dans le meilleur ordre et ... les personnages y sont trop nombreux, ...". After this the author proceeds to say:

> Que les lecteurs qui aiment à critiquer attendent, pour satisfaire leur goût, la publication d'un roman intitulé: Le Parricide Huron, que je livrerai au public dans quelques semaines. Pour cette dernière production, je ne pourrai, comme pour la précédente, fair valoir les circonstances dans lesquelles je l'ai écrite."

This type of criticism is perhaps best identified with the preemptive critical characteristic.

Napoléon Bourassa's preface to Jacques et Marie: souvenir d'un peuple dispersé (1866) makes an implicit appeal to the readership:

> Si, dans l'expression des sentiments de quelques-uns de mes personnages, on trouve parfois de la violence, il ne faudra pas oublier dans quels moments ils s'exprimaient: ils étaient dépouillés, chassés, dispersés sur les côtes de la moitié de notre continent; et pourquoi?...
> Non, aucune arrière-pensée, aucun but indirect, sournoisement caché, n'a guidé ma plume; je proteste d'avance contre toute imputation de ce genre.

Charles L'Epine's preface to his Le Secrétaire d'ambassade (1878) contains a paragraph that is preemptive in the context of both the readership and the text. He is also employing a pun to get the point across:

> Quant au style, nous prenons sur nous d'assurer au public que nous nous sommes rigoureusement piqués de rester en tout et partout fidèle à notre nom; tout en nous efforçant également, sous cet aspect, de donner à notre faible production le plus de relief et de piquant qu'il nous était possible.

L'Epine also continues with preemptive devices to 'protect' his work:

> Au reste, ne peut-on pas dire d'un livre, ce que le Fabuliste latin a dit d'un homme:
> ...ille notus quem per te cognoveris?
> (Phèdre, liv. III, Fab.IX.)
> - Je prétends que si. - Or, puisque l'on ne connaît un livre qu'après l'avoir étudié par soi-même, à quoi bon alors tant de vaines paroles? Lecteur, qui que tu sois: PRENDS, LIS et PRONONCE.

2. Depreciation.

The short novel of Alphonse Cynosuridis, Mémoires d'un vieux garçon recueillis et commentés (1865) has in its preface several preemptive characteristics. The author's belittling of the work is one: "... tu ne seras pas la première sottise que le public aura dû lire et cette pensée me console". Another characteristic is the opposite, nonchalant attitude again in reference to the value of the work. It also addresses the readership and thus the preface contains also a readership preemptive aspect:

> Si l'on trouve que j'ai fait là une blague très-peu intéressante, pourvu qu'on me lise, le reste m'est parfaitement égal, on n'a pas vingt ans pour se soucier énormément de l'opinion publique. Si on me lit, le peu de bien que cet ouvrage est destiné à faire se fera peut-être et on n'aura plus raison de faire trop de reproches à votre très-humble,
> L'Auteur.

François Benjamin Singer's preface to Souvenirs d'un exilé canadien (1871) is also depreciative in its tone. He mentions Jean-Jacques Rousseau, only to depreciate himself in comparison: "... je viens, moi, le plus déshérité de la création et inconnu au monde littéraire..." At the same time, while he continues to decry his own literary efforts, he invokes the strength he finds in the creation of a new literature. But the depreciative attitude is thus carried over into French-Canadian literature in its totality:

> Le Canadien n'a pour toute ressource que son imagination. Il faut qu'il soutienne son récit par d'éternelles fictions. Telles sont les causes qui empêcheront pour longtemps notre littérature d'avancer aussi rapidement que nous pourrions l'espérer. Mais faudra-t-il jeter, de dépit, notre lyre, et condamner du même coup l'avenir

> littéraire de notre pays? Nous ne le croyons pas, et malgré les obstacles innombrables qu'il nous faille surmonter, nous devons, en courageux soldats de l'avenir, lutter contre l'aridité de notre histoire, et nous efforcer de faire jaillir des cendres de cacique, de nos grands lacs et de nos forêts vierges, des récits qui puissent, au moins, aplanir ces difficultés à la postérité.

François Benjamin Singer's preface contains a preemptive undertone because he addresses the reader with a description of the Canadian literary situation in a depreciative context, "Le Canadien n'a pour toute ressource que son imagination." Alphonse Thomas too, in the preface to his Albert ou l'orphelin catholique (1885), is preemptive to criticism by devaluing his own work and by appealing to the readership:

> Encore un mot, cher lecteur; n'ayant aucune prétention littéraire, je sais que ce livre pèche beaucoup par la forme; le lecteur instruit verra qu'il a été écrit par un ouvrier plus habile à manier l'outil que la plume. Quoi qu'il en soit, j'espère que, malgré ses défauts, vous lui trouverez quelque qualité et qu'il vous sera agréable.

3. Inexperience.

The preemptive characteristic to eliminate criticism by claiming youth and inexperience is used in Eduard Duquet's preface to Pierre et Amélie (1866).

> On me pardonnera, sans doute, cette humeur bizarre, j'aime à rêver, c'est peut-être là le plus grand défaut de ma vingtième année.

Eraste d'Orsonnens (Une Apparition..., 1860) similarly to Duquet, excuses the faults of his novel by reference to his youth, thus hoping for a less severe criticism of his work: "Une Apparition, comme je l'ai dit, est une composition d'écolier; j'espère que, comme telle, elle sera accueillie avec indulgence."

The Promotional

Subgroups:
1. Genre.
2. Other than author prefacer's promotion.
    a. genre.
    b. emerging literature.
    c. biographical.
3. Thematic.
4. Morality.

1. Genre.

Philippe Aubert de Gaspé (fils), in his preface to L'Influence d'un livre: roman historique (1837), promotes his novel as a "roman de moeurs": "J'offre à mon pays le premier Roman de Moeurs canadien, et en le présentant á mes compatriotes je réclame leur indulgence à ce titre." The perspective of genre is to be found in the author's resolution to write a historical novel in the context of a "Canadian morality" and the fact that he indeed introduced this genre in French-Canadian literature. Later examples of genre-promotional characteristics include Alphonse Thomas' preface to Gustave, ou, un héros canadien (1882) and Joseph Marmette's preface to François de Bienville: scènes de la vie canadienne au XVIIe siècle (1883), who also promotes the genre of his novel, in this case the historical novel.

2. Other than author prefacer's promotion.

a. genre.

Of the genre-promotional prefaces, Charles Marcil's novel L'Héritière d'un millionnaire: roman historique (1867) contains a preface by the editor J.A. David. The 'avis au lecteur' advertises the genre of the historical novel, praises the style of the work, and promotes its author:

> Du reste, nous aimons à constater, sans aucune adulation, que la plume de l'auteur, comme plume littéraire et politique, est déjà favorablement connue dans les lettres canadiennes.

The promotion of the novel as a genre appears also in Eusèbe Senécal's preface to Georges Boucher de Boucherville's Une de perdue, deux de trouvés (1874):

> Il n'est donc que juste de reconnaître que celui qui a eu le mérite de concevoir une oeuvre littéraire qui a obtenu un accueil aussi légitime que le Roman Canadien "UNE DE PERDUE DEUX DE TROUVEES," a le droit de s'enorgueillir ou de moins de se considérer comme un auteur privilégié parmi tant d'autres écrivains qui n'ont rencontré qu'indifférence et découragement dès leur début dans la carrière des lettres.

b. Emerging literature.

The promotion of a novel based on the perception that French-Canadian literature has established itself and that authorship is honourable, appears in the editor's preface to Pierre-Joseph-Olivier Chauveau's Charles Guérin: roman de moeurs canadiennes (1866). In the preface to the same novel in a new edition forty-seven years later (1900), the prefacer (Ernest Gagnon) promotes the novel based on its critical acclaim - a letter is quoted, among other things, by C. de Montalambert - and on the observation that the previous editions are hard to find in libraries.

c. biographical.

Benjamin Sulte's already quoted verse-preface promotes Au Coin du feu, histoire et fantaisie (1877) by the assurance of the author's literary and personal qualities:

> Je viens te saluer sans fracas, ni réclame,
> Et, mon livre à la main, instamment te prier
> D'être indulgent pour l'humble et candide ouvrier
> Qui l'a fait par plaisir et qui l'offre avec l'âme.

3. Thematic.

Antoine Gérin-Lajoie addresses the readership in two groups who will, in his view, appreciate and perhaps criticise his novel, Jean Rivard, le défricheur: récit de la vie réelle (1874). His promotional perspective is concentrated on the novel's theme:

> Le but de l'auteur était de faire connaître la vie et les travaux des défricheurs, et d'encourager notre jeunesse canadienne à se porter vers la carrière agricole..."

Eduard Duquet, in the preface of his Pierre et Amélie (1866), implicitly promotes his novel's theme by allusion to the perception that there is a "... sentiment de la nature qui manque le plus à nos écrivains." Although his work is not on Canadian nature and Canadian countryside he believes writing about human lives to be more important. Thus his work is worthy of reading.

4. Morality.

Jules Paul Tardivel promotes his novel Pour la patrie: roman du XXe siècle (1895) on the basis of his moralistic and religious convictions which provide him with enough confidence to believe that his type of novel is the right one for the reader:

> Mais le roman, tout satanique que peut être son origine, n'entre pas dans cette catégorie. La preuve qu'on peut s'en servir pour le bien, c'est qu'on s'en est servi ad majorem Dei gloriam. Je ne parle pas du roman simplement honnête qui procure une heure d'agréable récréation sans déposer dans l'âme des semences funestes; mais du roman qui fortifie la volonté, qui élève et assainit le coeur, qui fait aimer davantage la vertu et haïr le vice, qui inspire de nobles sentiments, qui est en un mot, la contre-partie du roman infâme.

The Subversive:

Among the French-Canadian prefaces there are very few examples containing subversive characteristics or components. Charles L'Epine employs punning in his preface to Le Secrétaire d'ambassade (1878):

> Quant au style, nous prenons sur nous d'assurer au public que nous nous sommes rigoureusement piqués de rester en tout et partout fidèle à notre nom; ...

Benjamin Sulte, in his verse preface to Au Coin du feu, histoire et fantaisie (1877), writes the second stanza with a humorous undertone:

> S'il amuse quelqu'un. j'en bénis le bon Dieu.
> Heureux celui dont l'art égaye un front morose.
> Les vers ne m'allant plus, je m'adresse à la prose,
> Car elle est moins farouche, et sait plaire en tout lieu.

Chapter III

Systemic Data in the Prefaces

In this Chapter the categories of literary theory and genre, although separate categories on the data sheet for reasons of more precise and detailed extraction, will be presented together. This is necessary because of the similarity of these two categories. The information gained from the systemic data will be analysed, similarly to those accumulated by the preface typologies, in Chapter IV.

It should be mentioned here that the presentation of the systemic data of the prefaces is a necessary step because the structure of the typology limits the kinds of information that can be extracted from the prefaces, while the systemic data extraction structure allows for the accumulation of data not stored in the preface typologies.

1. The English-Canadian Prefaces

Literary Theory and Literary Genre

The most frequent genre- and theory-oriented aspect of English-Canadian novel prefaces is the insistence, assurance, the "proof", that the novel is based on "facts" and "truth". This element of prefatorial discourse - in its most frequent and compact formulation, "Truth is stranger than fiction" and "This novel is founded on fact", may be summarized in the following formula. Facts + Fiction = Novel (FFN). From the E/C prefaces studied, 69% contained some form of FFN statement. The following selected examples will illustrate this prefatorial phenomenon.

In most cases, the FFN is explicit yet ambiguous. It is so in the sense that the prefacer appears to have balanced his assertions between the importance and relevance of the relationship of "Fact" and "Fiction" in the novel. Annie G. Savigny's preface to A ROMANCE OF TORONTO. (FOUNDED ON FACT.) A NOVEL (1888) is illustrative of this ambiguity. In this example, already the title indicates typographically an ambiguity which will be more precisely formulated in the preface. The A ROMANCE OF TORONTO is in capital letters. Underneath, the (FOUNDED ON FACT) is also in capital letters but half the size of the above. A NOVEL is again in capital letters but its size is between the A ROMANCE OF TORONTO and (FOUNDED ON FACT). The typographical differentiation is analogous to the prefatorial explanation:

> In the following pages are two plots, one of which was told me by an actor therein; the other I have myself watched from its first page to its last, being living facts in living lives of fair Toronto's children.

In other words, the prefacer wants to assure the reader, on the one hand, that the novel is based on facts. On the other hand, the assurance is constructed semantically still within the parameters of literature: the story was "told" and "watched", and then written. Thus, the weight of "Facts" and "Fiction" is evenly distributed in the FFN. In a somewhat longer format, R.M. Ballantyne's preface, which he placed in several subsequent American, British, and Canadian editions of different novels, contains a similar FFN formulation:

> Truth is stranger than fiction, but fiction is a valuable assistant in the development of truth. Both, therefore, shall be used in these volumes. Care will be taken to ensure, as far as is possible, that the facts stated shall be true, and that the impressions given shall be truthful.
> As all classes, in every age, have proved that tales and stories are the most popular style of literature, each volume of the series (with, perhaps, one or two exceptions) will contain a complete tale, the heroes and actors in which, together with the combination of circumstances in which they move, shall be more or less fictitious.[1]

John Mackie (The Heart of the Prairie, 1876) goes even further by attacking authors who, in his opinion, "still think that no matter how absurd and misleading their local colouring may be, the pictorial element is everything." He then proceeds to argue that he can "claim truthfulness of detail for this story...".

Historically, the concept of the FFN seems to have been a criterion in English-Canadian novel literature since Julia Beckwith Hart's St Ursula's Convent... (1824). She wrote in her preface:

> Our Readers, in these Provinces at least, may likewise be gratified with the assurance, that mother St. Catherine is not a mere creature of imagination, but had a real existence in Canada, and that even the name of her daughter is preserved.

The FFN formula, in the case of Julia Beckwith Hart, is connected to the aspect of the emerging "American" literature:

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[1] There were no variations of this preface in the different editions.

"Can the patriotic Canadian, then, refuse a kind reception to his own kindred?". Obviously, the prefacer is promoting the novel because it is about Canada. But, in my view, the promotional characteristic is equally rooted in the prefacer's attitude with regards to the concept of FFN and the emerging Canadian literature. Consequently, the theoretical bases of the preface are important indicators of the systemic interaction between the product, the producer, and the receiver.

The FFN formula, as mentioned above, was a construct balanced between its two components, "Fact" and "Fiction". But the formula underwent another differentiation. While "Fact" was by far the dominant FFN component in the prefaces, "Truth", in my reading of the prefaces an analogue of "Fact", was also frequent. Enoch Wood, in his preface to John Carroll's novel (The School of the Prophets..., 1876), discusses FFN, contrasting the novel to a similar publication fifty years before. In his discussion, he contends that while the title of the previous work included the words "No Fiction" and the work was indeed wholly fictitious, the present novel was based on facts of history. He then admits to fiction stating that "The opinions and inferences of the writer are fairly open to criticism ..." . He then returns to FFN: "... but in the racy narratives which are presented to the reader there is nothing 'More strange than true.'". What he is saying is that no matter what the imagination of the writer allowed him to put into his novel, fiction is based in reality rather than imagination. Another good example of this variation of the FFN formula is in Wallace Lloyd's preface to Houses of Glass... (1899):

> Believing, that truth after all, is stranger than fiction, I have not gone afield for highly coloured heroes and villains, but have taken characters from real life - men and women, with all their faults and imperfections.

Other examples show that both the canonized and the non-canonized novels, in general, adhered to the FFN concept. Ralph Connor's novel, Black Rock: A Tale of the Selkirks (1900) has a preface written by George Adam Smith:

> He writes with the freshness and accuracy of an eye-witness, with the style (as I think his readers will allow) of a real artist, ..."

R. M. Ballantyne defines the novel, or the way a novel should be written in the context of FFN, in the preface to The Young Fur-Traders... (1881):

> In writing this book my desire has been to draw an exact copy of the picture which is indelibly stamped on my own memory. I have carefully avoided exaggeration in everything of importance. All the chief, and most of the minor incidents are facts. In regard to unimportant matters I have taken the liberty of a novelist, - not to colour too highly, or to invent improbabilities, but, - to transpose time, place, and circumstance at pleasure; while, at the same time, I have endeavoured to convey to the reader's mind a truthful impression of the general effect, - to use a painter's language, - of the life and country of the Fur Trader.

Ballantyne was consistent in his perception of what a novel should be, because he paraphrased the above in the preface of another novel, The Fugitives... (1887):

> It is almost allowable, I think, to say that this is a true story, for fiction has only been introduced for the purpose of piecing together and

> making a symmetrical whole of a number of most interesting facts...

And again, in his preface to The Buffalo Runners ... (189-): "Nearly all the incidents in this tale are either facts, or founded on fact."

Although in the case of historical novels the prefacers' proposition that the novel is based on facts is more obvious, the FFN formula as such is often an important element in the prefatorial discourse. At the same time, as we will see, the proof of "Facts" is not backed by references to historical secondary literature or archival sources, unlike the custom established by Walter Scott and followed by virtually all European authors of the time (For example, in Manzoni's I promessi sposi or in Eötvös' Magyarország 1514-ben, to use two examples of historical novels from two unrelated literatures). This may be explained by the lack of such sources in contemporary Canada. David Hickey's William and Mary: A Tale of the Siege of Louisburg (1884), Edmund Forest's Vellenaux: A Novel (1874), or Blanche Lucile Macdonnell's Diane of Ville Marie: A Romance of French Canada (1898) are good examples of the authors' insistence on "Facts" but without citation of sources.

As mentioned above, a very high percentage of English-Canadian prefaces contain the FFN formula in one way or another. Still, there are some examples to the contrary. Louie Barron (Zerola of Nazareth, 1895) refutes completely the FFN concept and pleads for "pure" fiction:

> In offering this oriental story in book form to the reading public I do so in the hope that it may

> entertain and help to make leisure hours pass pleasantly. ... To entertain is the mission of fiction. In the present decade of realism and naturalism, of the nasty sort, there is undoubtedly a place in the hearts of thousands of people for wholesome romance which will arouse and hold the attention by means of methods that are admirable.

Similarly, Janet Conger (A Daughter of St. Peter's, 1889) begins her preface by saying that

> The characters in this book - the author's first attempt at novel-writing - are, with a single exception, "of imagination all compact."

A theoretical discourse about the genre of the novel was present in the English-Canadian prefaces, although not as frequently as the FFN concept. In most cases the genre theoretical discourse was implied rather than explicitly stated. For example, in the above quotation from Barron's preface it is important that he used the term "romance", and not the term "novel", when he argues that the mission of fiction is to entertain. He is saying that the FFN formula is for novels which belong into the types of realistic and naturalistic literature, and therefore not fit for enjoyment. A similar argument for the popular novel is presented by Joseph Edmund Collins (The Four Canadian Highwaymen..., 1886), who pleads for this form of reading and calls his genre "blood and thunder". The reason for his choice of genre is that he believes that he will be able to sell the novel and thus: "I will not, even for my best friend, write anything but what the people will buy from me." This is, of course, an aspect of the preface and of the genre theoretical discourse, which shows how an economic reason influences literature.

In the preface to Tim Dolan, the Irish Immigrant... (Author of "Mick Tracy", 1869) the prefacer obviously avoids to call his text by any genre defining term. His reasons to do this are open to speculation, but most likely he avoids to call the novel a novel because of the period's general aversion to this literary genre:

> The tale here presented is one composed of actual incidents, many of them, even the majority of which, have come under his own observation. They are interwoven in the form of a narrative, because that form appears to be most agreable to a very large number of the reading public.

An exceptional perception of the genre of the novel is contained in Ebenezer Clemo's preface to his Canadian Homes... (1858). It is exceptional, because outside of references that a novel has been previously published in a magazine, or that it is a second edition, genre discussion with reference to the voluminous magazine and journal industry has not often occurred in the prefaces. Clemo contends that

> To bring before the reader in a more popular and readable form than can usually be done through the medium of a newspaper, some of the leading features of this subject, and also to point out that which the author conceives to be true remedy for the evil, are the objects of the present work.

The author's preface in J.B. Kennedy's Afloat for Eternity ... (1893) begins with the polemical question "Why write another book? - when the Earth already groans beneath the ponderous productions of pen?" The answer is partially given by the justification that this "Book is certainly original and unique in conception and style.", written by the editors Crossley & Hunter.

The argument that the history of Canada ought to be popularized by the historical novel is explicitly presented in David Hickey's preface to William and Mary... (1884):

> It was long a matter of surprise to me, why the story of the remarkable siege of 1745 had never been presented to the public in popular form. The present work is an attempt to do this...

Hickey then discusses the "religious novel" (for this author obviously a distinct genre) and, anticipating a critical attutude toward that genre, attempts to justify it by referring to the fact that he himself is a preacher, a Methodist minister. The claim that the historicity of a novel rests on accidentally found "documents" (diaries, letters, etc.) occurs in W.D. Lighthall's preface to The False Chevalier... (1898): "This story is founded on a packet of worm-eaten letters and documents found in an old French-Canadian house on the banks of the St. Lawrence." The prefacer then continues to balance between "Facts" (the letters) and "Fiction":

> A packet of documents of course is not a novel, and the reader may be able to guess what is mine and what is likely to have been the scanty limit of the original hint.

Thus, he establishes the impression that the reader is presented with a "historical" novel, i.e., that it is based on "facts". Interestingly, W.D. Lighthall's (alias Wilfrid Châteauclair) preface to his earlier novel, The Young Seigneur... (1888) contains a denial that his novel is a novel: "Lastly, the book is not a novel. It consequently escapes the awful charge of being 'a novel with a purpose.'". Apparently, Lighthall felt necessary to use such rhetoric to escape the uncomfortable feeling that if "The chief aim of this book is the perhaps too bold one - to map out a future for the Canadian nation...", he may be accused of political partisanship. He attempts to avoid such an accusation by insisting that "The book is not a political work."

J. Macdonald Oxley, who is more known for his juvenile adventure stories, "creates" a new genre of the novel in the preface to The Romance of Commerce (1896):

> There has been a romance of commerce no less than a romance of war. Men have shown an equal enterprise and daring in the pursuit of wealth as in extending the bounds of empire, and gold has run rivalry with glory in adding brilliant pages to the world's history.

An example of the defense of naturalism as a novel genre can be found in the preface of Edmund E. Sheppard (Dolly, the Young Widder..., 1886), who defends naturalism as a component of his own work. At the same time, he promotes naturalism as a morally acceptable: "If you want to find pleasure in the naturalism of it, read it slowly and find where it tells the inner truth."

The preface is generally not often discussed in the prefaces. There are some examples, however, which will give us an indication of the prefacers'/novelists' views. Barnas Freeman Ashley humorously titled his preface "O" to Tan Pile Jim... (1894) and wrote that "The above cipher is placed there because a preface generally counts for nothing in the reading of a book" and then proceeded to write another half page addressing the readership and promoting his novel. R. M. Ballantyne wrote twice in his prefaces about the preface. To his novel The World of Ice ... (1894) he wrote:

> Dear Reader, most people prefer a short to a long preface. Permit me, therefore, to cut this one short, by simply expressing an earnest hope that my book may afford you much profit and amusement.

The second prefatorial preface is the already quoted humorous preface to Charlie to the Rescue... (1890): "Having got nothing prefatorial to say, I avail myself of this blank page to say so."

In the preface to her first novel, Honor Edgeworth ... (1882), Kate Bottomley ("Vera") argues that the writing of prefaces is unnecessary because of the large number of books published, except to make "sure that he will be rightly interpreted by his readers." Her second novel, The Doctor's Daughter (1885) also discusses the preface in a similar vein. She quotes Dickens, who said that "though seldom read, prefaces are continually written". She agrees with him on that point and attempts to explain why this might be so. The explanation of why prefaces are written, Bottomley relates to the situation in society when one wants or has to introduce a less than impressive relative. In essence, the preface is, then, a necessary evil, useful to introduce a first attempt, or, by implication, a not-so-good attempt on the literary scene. In the next three pages the author uses the preface for a variety of purposes, ranging from a depreciating comparison of her own work with those of Dickens to the promotion of her novel.

John Gair, a less canonized author than Bottomley, but who is mentioned in Klinck[2], begins his preface for Fun on the Road (1886) with a reference to Pope:

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[2] Klinck I 317.

> I am inclined to think the words of Pope, in his preface, are true, that both the writers of books and the readers of them are generally not a little unreasonable in their expectations.

What is of note here is that the author legitimizes his own preface by the reference to a canonized author and his preface.

Edward Lane (The Fugitives..., 1830), whose Canadian status is somewhat dubious according to Klinck[3], demonstrates in his preface the typological and terminological uncertainty of the preface:

> On discoursing with an acquaintance, (for friends are scarce) he told me that my little book needed a Preface, Introduction, or Dedication, I almost forget which. - Now, gentle Reader, your humble servant is not at all prepared for the performance of any thing of the sort.

Of course, although he claims ignorance in the writing of a preface, the author at some length (2.5 pages) discusses the merits of both his novel and the preface: "Really, when I look back, I find that I shall actually succeed, either in writing a preface, or an apology for one." Although the author is, in the end, supportive of the preface, there is an underlying tone that degrades it. A half a century later, a more ambiguous perception of the preface is in Bruce Weston Munro's preface (A Blundering Boy..., 1886), who uses the preface to discuss the preface first with a positive perspective but at the end degrades it by telling his readers that prefaces are usually not read. More importantly, his discussion includes references to the genre characteristics of the preface:

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[3] Klinck I 145-46.

> Notwithstanding that our preface is so grandiloquent, the story opens, the reader will observe, very modestly. But if he should persevere a little way, he will find that the writer soon strikes out boldly. Of course this preface was written after the story; but, let the reader be entreated, if he will excuse the Hibernicism, to read it first. If he does not, we are only too confident he will never read it. This is not prophecy, but intuition.

The general attitude toward the preface, as the above examples over sixty years demonstrate, was more negative than positive. But there are examples of prefaces in which the prefacer's position is to promote the preface. Rosanna Leprohon wrote in the preface to Antoinette de Mirecourt... (1864):

> The simple Tale unfolded in the following pages, was not originally intended to be issued with any prefatory remarks. Advised, however, that it is usual to do so, the author, having no wish to deviate from the established custom...

An interesting confirmation of the systemic character of the preface occurs in John Richardson's preface to Wacousta... (1851):

> As the reader may be curious to know on what basis, and in what manner this story ... was suggested to me, and on what particular portions of History the story is founded, I am not aware that this introductory Chapter, which I have promised my Publishers, can be better devoted than to the explanation.

The systemic components of producer, product, receiver, and post-production processing, are all mentioned in this paragraph, justifying the usage of the preface.

Literary Figures and Texts

The preface of Julia Beckwith Hart's Tonnewonte... (1825) contains a list of canonized authors, consisting of Addison, Corneille, Hume, Milton, Racine, Robertson, Shakespeare, and Tasso. These authors are cited as proof of the European "genius" as opposed to North American culture that has not produced anything like them, although Franklin and Washington are cited as proof of the emerging North American "genius". A later example of the listing of canonized authors is the preface of Joseph Hatton's novel By Order of the Czar (1890). The prefacer presents the genesis of the novel and provides a long list of known and less known historical and literary works. Among the canonized authors are Gogol, Dostoiffsky [sic], Lermontov, and Tolstoy. Today less known authors he mentioned are Karl Emil Franzos, Tomàs de Iriarte, Eugenie Lawrence, Germain de Lagny, Leopold Kompert, Edmund Noble, and Sergej Stepniak. He also listed the authors of a number of articles in magazines, such as Harper's Magazine, and in encyclopedias. Kate Bottomley, as already mentioned, referred to Dickens as a prefacer and self-depreciatively compared herself to his literary merits. John Gair mentioned Pope and his preface.

The comparison with canonized authors in the prefaces written by editors, publishers, or learned men is fairly frequent. John Campbell (Two Knapsacks..., 1892) is said to have known the works of Wordsworth in the publisher's preface. Joseph Edmund Collins (The Four Canadian Highwaymen..., 1886) compares his own work to the work of the then very popular Charles Reade.

From English literature the following authors were mentioned, either by a simple reference and quotation, or by critical comparison: Bacon[4], Carlyle[5], Carroll[6], Coleridge[7], Cooper[8], Crabbe[9], Defoe[10], Dickens[11], and Rider Haggard[12]. Implicit references to the Bible are frequent in the prefaces. Explicit mention appears in J.B. Kennedy's preface (Afloat for Eternity..., 1893):

> We acknowledge our great indebtedness to the author of the Bible - an author and a book, without which this one could never have been written."

References to authors and works other than English are rare in English-Canadian prefaces. The above cited Hatton preface contains a number of Russian, German, and French authors but in that case it is the theme of the novel (Russia and the persecution of Jews there) that determined the references to these authors and their works. More exceptional is the usage of the German term "Munchausenisms"

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[4] T.B. Smith (1889).

[5] Huntington (1884).

[6] Rogers (1900).

[7] Rogers (1900).

[8] Richardson (1839 and subsequent editions).

[9] Frank Johnson (1876).

[10] Traill (1852).

[11] Mercier (1896).

[12] Rogers (1900).

[sic] in its usual German (and English) context, i.e. tall-tales, in the editor's preface to Richard Lanigan's novel (1888). Other references include the Eneid[13] [sic] from classical literature, Paul Lacroix[14] and Verne[15] from French literature, and "les Bibaud, les Garneau"[16] from French-Canadian literature.

Prefaces to historical novels rarely contain references to secondary literature. However, the following examples may give an indication of the areas of historical and travel writing the prefacers were familiar with: Major Boulton and Lord Garnet Wolseley[17], R. Wright[18] (a biographer of General Wolfe), d'Abrantes, Bartema, de Bourienne, Burckhardt, Burton, Finati, Irving[19], and de Meneval, Metternich, Mulbach, de Saint-Amand.[20].

In a few cases historical figures were mentioned: Cleveland, William Tweed[21], and Washington, Lansdowne and Queen Victoria[22], are good examples.

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[13] T.B. Smith (1889).

[14] Lighthall (1898).

[15] Rogers (1900).

[16] Leprohon, Le Manoir de Villerai... (1861).

[17] Mercier (1896). Sparrow (1896).

[18] Briton (1885).

[19] Wilson (1897).

[20] Sparrow (1896).

[21] Broome (1890).

[22] Leonard (1888).

Mention of the Other Arts

This category did not yield results - disappointingly so. R.M. Ballantyne (The Young Fur Traders..., 1856) refers to "a painter's language" when he is discussing the "truthful impression of the general effect" and Isaac Broome (The Brother..., 1890) mentioned in his preface that he was a sculptor as well as a writer.

References to or Address of Readership

This category, however limitedly, offers some interesting insights into the prefacers'/authors' perception of the nineteenth-century English-Canadian readership. The readership addressed in the prefaces can be divided into distinct groups: Youth, Women, "Canadians", etc. The groups which occurred in the prefaces will be identified in the following examples.

Young men are the targeted readers in Robert Wilson's preface (Never Give Up..., 1877). Specifically youth is targeted in a number of prefaces: Mann (1878), in almost all the prefaces of Ashley (1896, 1894), Murray (1871), Oxley (1892), Traill (1852). Specific nationalities are also targeted and it is of importance that there was a high frequency of addresses to Canadians: Garison (1890), Mann (1878), Munro (1886), Savigny (1895), Shinnick (1891), and Skelton (1876). English (Abbott, 1846 and Ballantyne, between 1894 and 1905), Irish (Clayton, 1884), and American

(Beckwith, 1825 and Johnson, 1876) readership were the other occurences of national targeting. Children (Lanigan, 1888, "L.G.", 1870, Rogers, 1900), women (Clemo, 1858, "L.G.", 1870), immigrants (Darling, 1849), critics (Carroll, 1876 and Barron, 1895), and religious groups (Carroll, 1876) were other, but less frequent readership targets. Specific organizations or social groups were, in a few isolated cases, also targeted: "Readers of a lesser income" (Lauder, 1894, Ballantyne, 1887), alcoholics (Wilson, 1894), "the unhappily married" (Lloyd, 1899), "Readers of popular literature" (Collins, 1886), and a specific club in London (Barr, 1892), may serve as selected examples.

An exceptional case is Susanna Moodie's "Introduction" to Mark Hurdlestone, The Gold Worshipper (1853), because the prefacer discusses Canadian readership. Moodie contends that there is a larger than before readership in Canada and that books are readily available. The author discusses much of English-Canada's contemporary magazine history and the literary activity connected with it. She also makes several comments about the situation of literary production in both the U.S. and English-Canada.

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Theme of the Novel

Obviously, to determine the theme of a novel is at best a daring undertaking. Nevertheless, where the setting of the novel or some major aspect of the novel clearly indicated a country or nation, or the nationality of the major character of the novel, the novel has been classified accordingly.

Interestingly, the English-Canadian novels with prefaces were most often Canadian in theme. From the total of 248 novels with prefaces it was possible to determine in 73 cases that the theme was Canadian. In contrast, there were 7 novels with clearly American themes: four Ballantyne novels (1872, 1881, 1890, 1894), and Broome (1890), Chaplin (1876), and Galt (1830). There were also two novels with Scottish (Galt, 1831 and Ashley, 1896) and one with Irish (Author of Mick Tracy, 1869) themes. In a few cases there was a mixture of American/Canadian (Shrimpton, 1867), and British/Canadian (Parker, 1896) themes. Several of Haliburton's novels can be classified as mixed themes: Canadian/British (1843) and Canadian/American (1838). Oddly, there were few cases of British themes (Forrest, 1869, Gordon, 1892, and Huntington, 1884). "Exotic" themes included the Orient (Barron, 1895), Madagascar (Ballantyne, 1887), and East-India (Emberson, 1897). For the theme of prohibition, Potter (1884) is a good example. There were also ten examples of Continental European themes. Austria: Grant Allen (1900), France: Lighthall (1898), Spirito Gentil (George Hanna, 1889). Italy: Conger (1889), Lauder (1894). The Netherlands: Weaver (1893). Russia: Hatton (1890), Smith (1891). Switzerland: Ballantyne (1880).

2. The French-Canadian Prefaces

Literary Theory/Literary Genre

Aubert de Gaspé elicited unfavourable reactions to the theoretical and genre statements he wrote in his preface to L'Influence d'un livre... (1837).[23] He assessed the nineteenth-century novel as a genre with the focus on "la nature humaine" as opposed to "les belles phrases fleuries ou [les] incidents multipliés". His own novel he designated as a "Roman de Moeurs canadien ... et historique". Aubert de Gaspé's prefatorial theoretical position in reference to nineteenth-century Canadian prose, or what he proposed this should be like, was written in the context of an emerging literature. He argued for the unity of the novel in the eighteenth-century - for which he was criticized. Similarly, although thirty years later, the unity of the novel was the concern of Napoléon Bourassa. He contended to be able to maintain the unity of the novel by drawing on autobiographical data, analogies to the literature of Antiquity, and implicitly, by the historical, political, and social background of his novel (Acadians).

The genre of the novel is approached in a comparative sense by Doutre in his preface to Les fiancés de 1812... (1844). He deplores the Canadian attitude which allows for a negative perception of native literature when compared to the literature of France, e.g. Dumas and Eugène Sue. He counters this attitude by addressing the readership somewhat ironically that "Les Fiancés ne sont pas écrits pour ces messieurs". Doutre's daring alternative, in the context of the time, of literary independence from the "mother country" is credited as a first in French-Canadian literature.[24] Doutre embraces literature as a product of imagination, although he recognizes the prevalent anti-novel sentiment. With a long quotation, whose author he only identifies by "Un autre personnage dont la célébrité est certainement mieux établie que la leur nous a fait", he illustrates the contemporary moral objection to the novel. The author of the quotation opposes the novel also based on its unusability as compared to works of economics, politics, administration, etc.

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[23] Dictionnaire des oeuvres littéraires du Québec des origines à 1900 (Montréal: Fides, 1980). I 389.

The anti-novel sentiment is still prevalent thirty years later in Antoine Gérin-Lajoie' preface to *Jean Rivard...* (1874). The preface is genre theoretical in the sense that he too refuses to call a novel "novel": "Mais, que voulez-vous? Ce n'est pas un roman que j'écris ...", but by implication defines the supposed characteristics of the genre novel:

> si quelqu'un est à la recherche d'aventures merveilleuses, duels, meurtres, suicides, ou d'intrigies d'amour tant soit peu compliquées, je lui conseille amicalement de s'adresser ailleurs. On ne trouvera dans ce récit que l'histoire simple et vrai d'un jeune homme sans fortune, né dans une condition modeste...

Obviously, the author perceived the genre novel in the sense of what we would call today a gothic novel or romance. The undertone of the definition and his description as to what he wrote is negative. The other aspect of the preface is that there is an FFN orientation in the definition of the author's novel. Honoré Beaugrand explained in his preface to Jeanne la fileuse... (1878) why he found it necessary to combine the novelistic with the political. This novel of "un romancier d'occasion"[25] is a before-the-fact example of the twentieth century phenomenon of "littérature engagé". The author/prefacer is conscious of his choice:

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[24] *Dictionnaire* I 260.

> Jeanne la Fileuse, est moins un roman qu'un pamphlet; moins un travail littéraire qu'une réponse aux calomnies que l'on s'est plu à lancer dans certains cercles politiques, contre les populations franco-canadiennes des Etats-Unis.

Laure Conan's (Felicité Angers) novel Angéline de Montbrun (1884) is important because in contains a twenty-page-long preface by Casgrain which he wrote for the Royal Society of Canada. The preface is a critical assessment of the novel. Abbé Casgrain introduces his topic by quoting Eugenie de Guérin and confirming his view that novels, with the exception of Walter Scott's and those that have a clear moral and religious content, are immoral and corrupting. The criticism of the novel encompasses several aspects: Casgrain praises the author as the first Canadian (French-Canadian) woman author and adds that despite this fact her writing is "masculine". Among his objections are of interest his lament that there are not enough Canadian scenes in the novel and that the author used too many quotations. Casgrain reinforced his argumentation for the "proper" novel as a genre and exemplified his position with references to a number of authors and works such as Cardinal Wiseman's Fabiola, Alexandrine de Ferronnays, de Verchères, Mme de la Tour, the Chevalier de Lévis, de Saint-Foye, Swetchine (?), and Lacordaire.

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[25] Dictionnaire I 409

Jean-Baptiste Proulx (1887) negates a genre designation of his novel in his preface with an FFN statement:

> De ce qui précède, il ressort, je crois, jusqu'à l'évidence, que cette histoire n'est ni une fiction, ni un conte, ni une légende, ni même ce qu'on est convenu d'appeler un roman historique, mais bel et bien, dans toute la force du terme, le récit exact d'événements réels, tels qu'ils se sont passés, sans fard ni couleurs.

Although the author negates the definition novel or any other genre term for prose literature, his definition - without a name - becomes, at least partially, an FFN confirmation. This is reinforced by the quotations from interviews with "witnesses".

Rodolphe Girard's novel Florence... (1900) has a preface written by Firmin Picard. The prefacer is, similarly to the Abbé Casgrain, enthusiastic about the Canadianness of the novel and its religious orientation. It is for these reasons that he assesses the novel thus:

> Son roman est la glorification des plus belles vertus: c'est pas un roman à la mode, commençant par des roucoulements quelconques pour se terminer par le mariage. Son roman est original, bien conçu, bien écrit: il a mis son coeur partout.

Charles Marcil's novel L'Héritière d'un millionaire...

(1867) contains two prefaces, one by the author and one by the publisher. The author defined his novel by reference to poetry:

> N'écrivant pas un poème, nous n'avons pas cru devoir nous soumettre passivement à une discipline littéraire rigoureuse. Nous avons laissé courir notre plume librement, plus anxieux de plaire par les details que par les combinaisons de l'ensemble. On sera assez bienveillant pour nous tolérer cet acte d'émancipation.

In other words, he defined the novel in relation to the demands of form in poetry and considers the deviation from such demands a positive development in literature. Some of this acceptance of the novel as a result of imagination - rather than intention - appears in the preface by the publisher. He wrote:

> La partie historique n'est, cepandant, que l'accessoire d'une intrigue principale qui se pursuit d'une manière soutenue du commencement à la fin de l'ouvrage.

The publisher, too, accepted the novel as mainly fiction, although the question of FFN ("partie historique") is raised. The publisher assures the readership that the novel is based on acceptable moral standards thus extending the definition of the novel into that omnipresent dimension. Three decades later, which shows the historicity of moral issues in French-Canada, Paul-Emile Prévost defines the novel as a genre concerned with morals. In his preface to L'Epreuve (1900) he cites Balzac, Dumas père et fils, and Hugo as examples of authors who subscribed with their novels to that genre. He then expands the responsibility of the novelist to describe women. His perception of women is a highly idealized one although their role is defined. He cites a number of authors whose works, in his view, treated women in the appropriate manner, drawing attention to their psychology. The often referred to _Paul et Virginie_, and Longus, Goëthe [sic], Shakespeare, and _El Cid_ are used as examples which, in his opinion, confirm his view.

Jules Paul Tardivel (1895) discusses the novel in strongly negative terms in the context of morals and religion. He quotes a clerical source where the French novel is described as an "invention diabolique", a creation of Satan. He quotes Jules Vallès as evidence and describes the _Comédie humaine_ of Balzac in such terms that his notion that "Le roman est donc, de nos jours, une puissance formidable entre les mains du malfaiteur littéraire" seems justified. In his opinion, since the novel is a fact of literature and society, the writer must write novels "ad majorem Dei gloriam". Thus, Tardivel pleads for the genre of the religious-moralistic novel and which has the ultimate purpose of reinforcing a religious society. Similarly, the editorial preface to Alphonse Thomas' novel _Gustave ou un héros canadien_ (1882), although it does not define a genre, implicitly argues for the value of the novel as "une lecture utile au point de vue de l'intérêt et de la religion." An interesting way of discussing the theory of the novel occurred to Georges Isidore Barthe, in the post-face of his novel _Drames de la vie réelle: roman canadien_ (1896). He quoted several paragraphs of A. B. Routhier's treaties about the novel.

The objective of the popularization of Canada's history with historical novels is expressed in the preface of Joseph Marmette to François de Bienville... (1870). He begins by telling about his youth when he was reading Walter Scott's novels, thus confirming the commonly occurring phenomenon of Scott's influence. The objective and reason for his own writing of historical novels is explained by his desire to popularize French-Canadian history. Almost two decades later, Edmond Rousseau (Les Exploits d'Iberville, 1888), although he embraces the writing of historical novels, is aware of the negative perception of the novel as a genre. His preface contains a long discussion with a probably fictitious party, who decries the "abuse of that genre". He argues for the moralistic novel with the examples of such French authors as Louis Veuillot, George Sand, de Montépin, and Ohnet. He also mentions favourably Canadian authors like Kirby and Marmette. Drawing on examples of authors by Rousseau and contrasting them with the "monstrueux" Zola and Richepain [sic, Richepin], he provides an interesting mixture of authors who supposedly argued against the "immoral" novel. Similarly, the popularisation of Canadian history is the aim discussed in the long preface of Ernest Myrand in Une Fête de Noël sous Jacques Cartier (1890). His argument is that just as Jules Verne popularized science, he will popularize history.

Literary Figures/Texts

The majority of literary figures mentioned in the French-Canadian prefaces is French and generally the most well known literary achievements of the mentioned authors were referred to. In most cases the references were to works of canonized authors: Balzac[26], Chenier[27] les Dumas[28], Flammarion[29], Sand[30], Soulié[31], Verne[32], de Vigny[33], Voltaire[34], Zola[35], La Fontaine[36], Hugo[37], Molière[38], Montaigne[39], Racine[40], Rousseau[41], Geneviève de Brabant[42]. There are few references to Continental European authors (Dante[43],

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[26] Tardivel, 1895. Prévost, 1900.

[27] Myrand, 1888.

[28] Prévost, 1900. Duquet, 1866.

[29] Myrand, 1888.

[30] Duquet, 1866.

[31] Duquet, 1866.

[32] Myrand, 1888.

[33] Myrand, 1888.

[34] Aubert de Gaspé, 1837.

[35] Rousseau, 1888.

[36] L'Epine, 1878.

[37] Prévost, 1900.

[38] L'Epine, 1878.

[39] Marmette, 1870.

[40] Myrand, 1888.

[41] Singer, 1871.

[42] Proulx, 1887.

[43] Conan, 1884. Marmette, 1873.

Goethe[44]) or to British authors (Cooper[45], Scott[46], Shakespeare[47]). From the literary critical authorship Brunetière[48], Fénelon[49], and La Harpe[50] were referred to. From specifically French-Canadian literary criticism A.B. Routhier appeared in one preface.[51] From the Classics Horace[52], Longus[53], and Vergil[54], were mentioned. Historical figures outside of English- and French-Canadian, respectively North American figures occurred seldom in the prefaces, but Kossuth and Garcia Moreno[55], both well known at the time in the U.S., were mentioned.

The French-Canadian prefaces did not contain data with reference to The Other Arts.

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[44] Prévost, 1900.

[45] Brémond, 1889. Marmette, 1870.

[46] Marmette, 1870.

[47] Aubert de Gaspé, 1837.

[48] Girard, 1900.

[49] Gérin-Lajoie, 1874.

[50] Aubert de Gaspé, 1837.

[51] Barthe, 1896.

[52] Bourassa, 1866.

[53] Prévost, 1900.

[54] Bourassa, 1866.

[55] Tardivel, 1895.

References to or Address of Readership

This category yielded little data. The type of readership that was referred to in a significant way, both in occurrence and with intensity, was the French-Canadian population in general: Beaugrand (1878), Bourassa (1866), Chevalier (1888), L'Epine (1878), Girard (1900), Marcil (1867), Marmette (1870), Myrand (1890). A French-American readership was addressed by Beaugrand (1878) and Marcil (1867) and specifically the French readership was addressed by Beaugrand (1878) and L'Epine (1878). Youth was adressed by Brémond (1887) and by Marmette (1873).

The Theme of the Novel

The theme of the French-Canadian novels with prefaces was almost in total French-Canadian with few exceptions such as Beaugrand (1878) and Marcil (1867), who used a mixture of French-American and French-Canadian themes.

Chapter IV

The Analysis of the Systemic Dimensions of the Preface Typologies and of the Systemic Data of the Prefaces

In this Chapter the systemic dimensions of the preface typologies and the systemic data of the prefaces will be analyzed and discussed, both obtained with the help of the data sheet. This will be done based on the four ESL categories, namely, A. the production, B. the reception, C. the processing, and D. the post-production processing categories.

These four ESL categories contain several subcategories. In the following, a section will be assigned to each ESL category for the purpose of analysing the preface data. Within each ESL category only those subcategories will be used as basis for the analysis which are pertinent to data obtained from the prefaces. In some instances a subcategory may be implied rather than overtly stated.

A. The Production

The ESL category of production includes as subcategories the producer (author and prefacer in this study) and the text in its several aspects.

1. The Producer

The CIHM data includes the birth and death dates of authors of 69% of prefaces for the English-Canadian (E/C) and of 84% for the French-Canadian (F/C) novels.[1] Thus, with the publication dates of the novels with prefaces it is possible to calculate the age of the prefacers at the time of the publication. Figure 1 shows the number of prefacers in relation to their age. Figure 2 shows the proportion of E/C and F/C prefacers to each other.

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[1] Unfortunately, the CIHM shows much less consistency in indicating birth and death dates of English-Canadian authors than of French-Canadian authors.

FIGURE 1. AGE OF PREFACERS

1800-1900

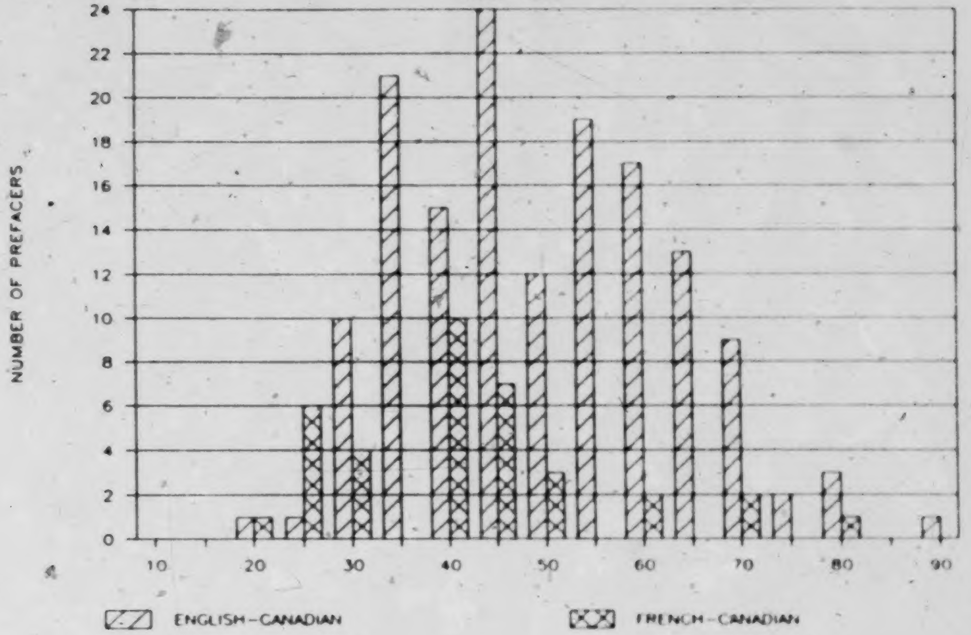
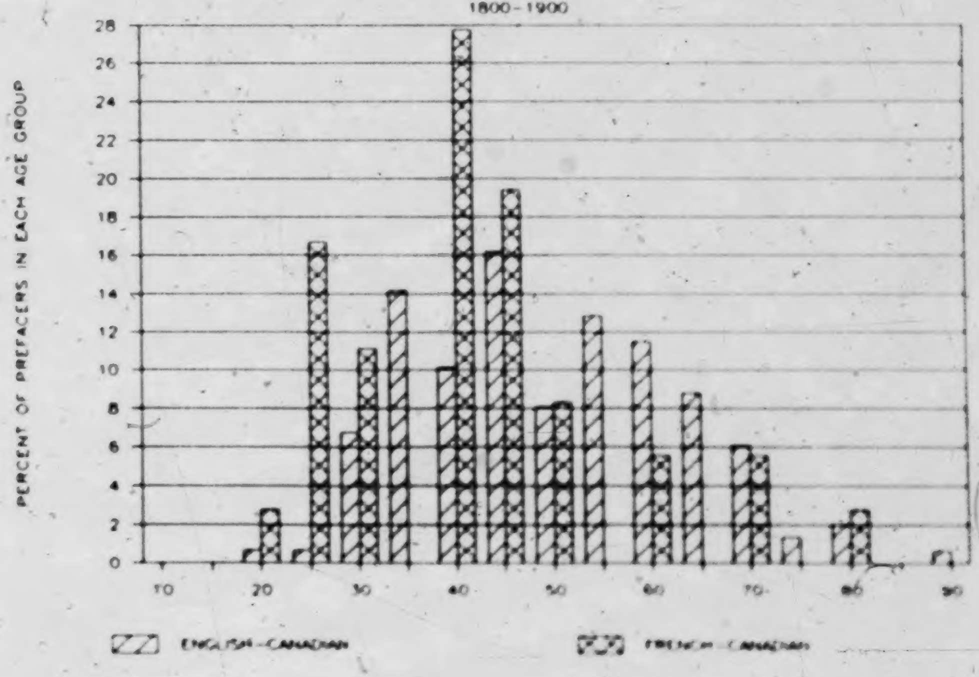


FIGURE 2. PROPORTION OF PREFACERS

1800-1900



The proportional figures indicate clearly that the F/C prefacers were largely younger than the E/C prefacers. This observation is also borne out by an average calculation. The mean age of the English-Canadian (E/C) prefacers is 47.8 ± 1.1 (mean ± standard error, n=148) while that of the French-Canadian (F/C) prefacers is 39.7 ± 2.3 (mean ± standard error, n=36). The obvious question here is, why are the F/C prefacers on the average younger? John Hare, in his article "Introduction à la sociologie de la littérature canadienne-française du XIXe siècle" states that while until 1860 the average age of French-Canadian authors was 40 - and he designates this average age as very young - it changed after this time, and the average age became older.[2] This is not indicated by the average age of the prefacers in this study. The reason might be that authors of novels felt the necessity to write a preface when they were young and were publishing first works. The mean average age of prefacers is the same average Hare gives as the average age of younger authors before the second half of the century. Although it must be kept in mind that before 1860 the authors Hare is speaking about were not novelists but poets and poets tend to be younger in general, the inconsistency of the younger age of prefacers with that of authors becoming older after 1860 must be an indication of the prefacers' eagerness to speak to the readership or the feeling that some statement ought to be made.

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[2] John Hare, "Introduction à la sociologie de la littérature canadienne-française du XIXe siècle" in L'Enseignement secondaire, XIII (mars-avril 1963). 92.

As to the older age of E/C prefacers in general, this observation confirms the unqualified statement of Mary Lucinda MacDonald in her Ph.D. dissertation "Literature and Society in the Canadas 1830-1850" that E/C authors tended to be older when they began to publish in Canada than F/C authors.[3] The confirmation of the older age of E/C prefacers by MacDonald's statement is a little strained because MacDonald spoke about an earlier period of only twenty years and about immigrant English authors. Nevertheless, some analogy between the two observations is justified. Unfortunately, MacDonald does not indicate any reason for the older average age of the E/C authors. Without any factual or other source, the answer must be hypothetical. In this case, English Canadians, protestant and permeated with the proverbial puritan work ethic, perhaps in general published later in age because writing was not their "real" profession. What MacDonald established between 1830 and 1850, that

> Although none of the writers was wealthy, with a few exceptions they would all have considered themselves ladies and gentlemen. Despite the fact that their writing could not have had first claim on their time and energy, they nonetheless took it very seriously, ...[4]

holds, in my view, for most of the nineteenth century. Patrick A. Dunae, in his book Gentlemen Emigrants, postulates that the qualitative and quantitative base of the nineteenth-century English-Canadian intelligentsia and, implicitly, the reading public, consisted of the British upper-middle class, of "gentlemen", a concept meaning educated men and women from the ranks of the military, church clergy, the colonial administration, and the "supernumerary gentlemen", i.e., second and third sons of the gentry.[5] These ranks were occupied first with their careers, and if they were inclined towards literature, it was a secondary occupation both in reading and writing. Thus, if the authors were writers only after they established themselves professionally and financially, their publications with prefaces occurred also later.

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[3] Mary Lucinda MacDonald, Literature and Society in the Canadas 1830-1850 Diss. Carleton U, 1984. 156.

[4] MacDonald 156.

The systemic dimension of the prefacers' biographical data in their prefaces is negligible. (Obviously, this is not so when the relationship between the novel and its author is focussed upon. Here, the object of the study is the relationship between the prefacer and the preface.) However, the typologies yield a limited amount of systemic data. In the E/C typological category of the apologetic preface the autobiographical characteristic is exemplified. The prefacer's self-referential perception of his own novel is not only a rhetorical device as in the case, for example, of Beckwith Hart, but also a genuine expression of psychologically determinable authorial perceptions. The autobiographical connection between the value of the novel, the prefacer, and the author (who is identical with the prefacer) is a manifestation of the prefacer/author's insecurity as an author and, perhaps, as an individual. The latter case is symptomatic of several women authors, as the examples show. The examples also show that this type of self-referential biographical and apologetic behaviour occurred throughout the nineteenth century.

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[5] Patrick A. Dunae, Gentlemen Emigrants: From the British Public Schools to the Canadian Frontier (Vancouver Toronto: Douglas & McIntyre, 1981).

It should be noted that the ratio of women prefacers is small - since the overwhelming majority of prefacers is identical with the authors of the novels, the calculation of female prefacers from the total number of prefacers is justified. From the 248 E/C prefaces 52 were written by women, which results in 22% of the total. In the case of F/C prefacers the ratio is even more negligible. From the 51 F/C prefacers only one is an authoress/prefacer.

It is now an accepted view that in the nineteenth century women wrote a significant body of novels and also published successfully.[6] Carol Gerson's description in her already cited paper that in English-Canada women novelists constitute a substantial portion of nineteenth-century novel literature confirms this generally accepted view. But this is untrue in the case of novels with prefaces. Thus, it may be deduced that the prominence of novels written by women did not result in a more assertive attitude on their part which would have found expression in the prefaces.

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[6] See, for example, Terry Lowell, Consuming Fiction (London: Verso, 1987). 130.

Another important systemic dimension of the category production is information about the prefacers'/authors' profession. It has been established that the nineteenth-century E/C and F/C novelist was not a professional writer. With regards to F/C novelists, John Hare's already cited article contains valuable information. From the 58 F/C authors he studied, 18 were lawyers, 10 journalists, 6 priests, 4 government employees, 3 physicians, one an artist, and 16 unknown.[7] This distribution of professions is more than likely paradigmatic for the F/C prefacers of this study. An examination of the prefacers' professions in the Dictionnaire des oeuvres littéraires du Québec confirms this proposition. The social position (family background, profession, social status based on family background and profession) of the nineteenth-century E/C and F/C novelist and prefacer places both him and his writing into the class of privilege.

In the case of the E/C prefacers the period studied here may be divided into pre-Confederation and post-Confederation periods. This periodization is not only made for the sake of historical convenience but also because particularly English-Canadian intellectual history shows a dividing line around the time of Confederation. T.D. MacLulich states in his recent book Between Europe and America: The Canadian Tradition in Fiction that

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[7] Hare 84. Statistically, the 16 authors whose profession is unknown is too high a number to obtain an accurate ratio.

> Most of our pre-Confederation novelists, I am arguing, based their cultural frame of reference on an idealized picture of traditional British society. For them, the pyramid of authority and prestige was clearly defined.[8]

The analysis in the present work proves in a roundabout way MacLulich's assumption that E/C authors' frame of reference was an "idealized picture of traditional British society", because their family origin was privileged. The combination of MacLulich's observation and the preface data of this study resulted in the following: while the situation in pre-Confederation E/C novel literature may have had the structure as MacLulich describes this, preface data do not explicitly confirm it. Rather, the confirmation of MacLulich's observation lies in the fact that the concern with "ordinary people" appears mainly in post-Confederation prefaces. Therefore, it is the lack of concern in the pre-1867 period that confirms MacLulich's observation. After Confederation, particularly from 1880 onward, MacLulich's observation that post-Confederation novelists were more concerned with the emerging Canadian middle bourgeoisie and that "the majority of our fiction writers were creating stories and novels that dealt directly with the ordinary people"[9] is clearly borne out in the prefaces. Several groups and subgroups of the ethical prefaces illustrate this. While the prefacers and authors of the post-

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[8] T.D. MacLulich, Between Europe and America: The Canadian Tradition in Fiction (Toronto: ECW, 1988). 32.

[9] MacLulich 36.

Confederation period were still "gentlemen" and "gentlewomen", their focus expressed in the prefaces and consequently in their novels (or the other way around), changed. Part of the reason for this change is surely what Ramsay Cook convincingly explained as "social criticism in late Victorian English Canada".[10] The change, according to Cook, was rooted in the battle over Darwin's evolution theory and its contemporary opponents. The public discussions and arguments about evolution versus the Biblical perception of God resulted in questions of social responsibility. This, according to Cook, in turn, precipitated a "democratization" of English-Canadian society. In other words, "ordinary people" became an important factor of social change. One result of this study may add another reason for the interest in "ordinary people". This may be the authors'/prefacers' awareness of a changing, i.e., an expanding readership, which, in turn, is a result of the improving literacy rate.

The F/C prefacers, particulatrly after 1867, and because Confederation had a different meaning in F/C society, do not manifest the shift of focus observed in English-Canada. Their concerns, in general, were more directed to nature, family, and religion, all three rooted in patriotism.[11] The F/C prefacers' concern with French-

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[10] Ramsay Cook, The Regenerators: Social Criticism in Late Victorian English Canada (Toronto Buffalo London: U of Toronto P, 1985).

[11] This aspect of French-Canadian literature has been established in Québécois scholarship. See for example, Arsène Lauzière, "Primevères du roman canadien français" in

Canadian issues in the above configuration is apparent in several typological categories. These instances, however, are more implicit than explicit, as in the explanatory and ethical categories and subcategories. An explicit, however unusual, dimension is the concern with the situation of the French-speaking population of the U.S., particularly when the prefacers discuss the emigration of French Canadians to the U.S. The French-Canadian prefacers do not show antagonism towards Americans when they discuss French-Canadian emigration. In the novels, this attitude also prevails:

> The novelists regard the United States as fairly remote from French Canada and seem to feel that Americans should be left alone in the best interests of French-Canadian society.[12]

As the examples show, more specific, if unique, concerns are those with regards to the social condition of French-Canadian youth and women. This has been borne out in the total of French-Canadian novels.[13] Their concern is rooted in the recognition that "the fate of their society rested in the hands of 'Les jeunes gens'", within a religious configuration.[14] In addition, the ideology based on morality and patriotism prevalent in French-Canadian society also reinforced a focus on youth and the "sustainers of the

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Culture, 18 (1957). 239. 19 (1958). 234. and David M. Hayne, French-Canadian Novelists on the Defensive M.A. Thesis U of Ottawa 1944. 12. and passim.

[12] Hayne (1944) 56.

[13] Hayne (1944) 96. 101. 103.

[14] Hayne (1944) 103.

family", women/mothers. All this constitutes the social and the literary:

> Le mouvement littéraire québécois est naturellement orienté vers la religion...Le littéraire et le sociale ne font qu'un; ils invoquent les mêmes principes de justice, de progrès et de liberté.[15]

The prefacers' perception of literature as regards to the above mentioned configuration of family, religion, and, instead of patriotism occasionally nature, may be found in prefaces. For example, in the case of Rousseau's Les Exploits d'Iberville (1888) when mentioning George Sand as moral support, Rousseau must have had in mind Sand's last period of writing, the rustic or rural writings. And again, in the case of George Ohnet, Rousseau's attraction to this author's works was most likely due to his popularity with the French middle bourgeoisie.

The previous chapter contains much data under the heading of literary figures and texts. This may be significant in the context of literary influences. However, according to Lauzière's pioneering study of F/C novel prefaces "Primevères du roman canadien français", this was not the case. In his article, Lauzière expresses the view that the prefatorial mention of literary figures proves nothing and he states even more severely:

> Aussi, les préfaces de nos premiers ouvrages romanesques n'offrent guère d'intérêt au point de vue de l'évolution de l'esprit littéraire du

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[15] Léopold Lamontagne, "Les courants idéologique dans la littérature canadienne-française du XIXe siècle" in Fernand Dumont et Jean-Charles Falardeau, Eds., Littérature et société canadienne-française (Québec: Laval, 1964). 108-10.

temps.[16]

This statement belongs also to the categories of production (text) and of post-production processing. In any case, it is an overall negation of the contents of F/C prefaces as far as the position of the prefacer and his relationship with his literary environment is concerned. As I will attempt to show, Lauzière's verdict is too one-sided, perhaps because he was looking for possible influences of one specific literary period, that of Romanticism. Contrary to Lauzière's observation, I will argue that the prefacer's position-taking may be deduced from his use of literary figures and texts, even if only in a limited sense. Rather, it confirms the prefacer's relationship with a certain literary environment, which he chooses to announce for whatever reason. It could be a simple listing of authors who, in the view of the prefacer, in some way deal with the topic the prefacer/author also treats in his novel. In the English-Canadian situation, such is the case of Joseph Hatton, who mentions a wide range of canonized authors. The important systemic dimension of Hatton's mention of an international range of canonized authors is that it suggests that Hatton probably read the works of these authors or at least had heard of them and found their use as "signals" useful and appropriate. This does not mean a literary influence, of course, but it gives a clue to the range of literary culture and perception of the literary canon by the nineteenth-century E/C novelist. This is important, because it must be assumed that he did not know the several languages (Russian, Ukranian, Spanish, German, French) necessary to read the original texts, but had become acquainted with them in translation. Since we still know very little of the literary environment in nineteenth-century Canada, this data informs us that European authors were brought to Canada and, consequently, read in translation. (Of course, depending on the stage of his life when the author immigrated to Canada, he could have read the foreign authors prior to his immigration.) The availability of translated works may have been a matter of course in Canadian academic institutions of the nineteenth century, but it was not so in the case of individual novelists. Data presented in the previous chapter indicate that the prefacers were familiar with contemporary literature or at least with names of many contemporary authors. Many of these contemporary authors, perhaps the majority, have since become canonised authors. In general, the literary figures mentioned were novelists. Most likely due to the precarious state of novels and novel reading in nineteenth-century Canada, no contemporary bestsellers or their authors are referred to in the prefaces, with the exception of Reade. In French-Canadian society the reading of both "serious" and bestselling novels by French authors seems to have been more common before 1830 than after.[17] In the period between 1830 to 1860, that is, before the publication of a larger number of French-Canadian novels, French bestsellers started to gain popularity and the reading of more "serious" French authors such as Balzac decreased.[18] By 1860 and after, the reading of popular novels resulted in the wrath of educators, intellectuals, and the church.[19] This atmosphere was a result of the increasing power of Roman Catholicism. Together, the strong influence of the church, the situation of the novel per se, and the influence of the "realist aesthetic"[20] resulted in the writing of novels and credos in prefaces, which has been described by Yves Dostaler as follows:

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[16] Lauzière (1958). 246-47.

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[17] Yves Dostaler, L'Opinion canadienne-française devant le roman au XIXe siècle Diss. U Laval 1965. 4.

> Le goût de ce réalisme les mena vers des formes plus ambitieuses et plus audacieuses: on se mit à d'écrire de moeurs et à peindre des caractères. Ce fut le réalisme social puis moral qui s'imposa malgré la critique traditionelle que les romanciers s'efforcèrent d'amadouer, par des préfaces ou des traités d'une ingeniosité fort habile.[21]

The mention of historians, and of memoire and travel authors as sources in the prefaces may offer some hypothetical insights. Besides confirming the concern for "truth" and "facts", the indication of historical sources may explain the prefacer's/author's historical and ideological predisposition. For example, Mercier (1896) used uncritically Charles Arkoll Boulton's memoires of the Riel Rebellion and Lord Wolseley's articles on the "Red River Expedition". Considering the part Major Boulton played in the Riel Rebellion, and considering Lord Wolseley's position as a representative of the British government, the historical and ideological direction of the author is predetermined, although some sympathy is paid to the "half-breeds" in the novel.[22] The use of travel descriptions of Irving, Burton, Burckhardt, etc. by Wilson (1897) is not so much an element of historical and ideological groundwork as a source for the description of the story's geographical scenes. At the same time, the use of works by Burckhardt, for instance, must mean a certain level of ideological influence. The case of Sparrow's The Lady of Chateau Blanc: An Historical Romance (1896) and its acknowledged historical sources is perhaps indicative of a conservative E/C historical ideology. Such sources as the totally anti-liberal Bourienne, or Metternich and Laure Junot d'Abrantes, cannot but indicate a conservative ideology.

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[18] Dostaler 5-7.

[19] Dostaler 7-8.

[20] Lowell 74.

[21] Dostaler 139.

2. The Product ("Resultat von Produktionshandlung")

In this category one of the most important questions is the following. What is the statistical relationship between the prefaces and the novels? As explained in Chapter I, the electronic extraction from the CIHM allows for the extraction of titles of fiction. Although the CIHM in its present state has two areas which complicate exact data extraction, namely, the incompleteness of the CIHM per se and problems that are created by the conversion of tapes from the original CIHM format into the SPIRES format, the extraction of data has a 90% accuracy. The possibility of 10% missing records from the total 100% of fiction is divided in the two mentioned areas of possible trouble spots.

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[22] On Boulton see The Canadian Encyclopedia 3 1871.

Keeping in mind the possibility of 10% of missing titles, in the case of E/C literature the extraction of fiction yielded 1,251 titles. Out of these 1,251 fiction titles, 556[23] titles were visually (on the microfiche) established as bona fide novels. Out of the 556 novels 248 contain a preface.[24] This results in 44% of the E/C novels containing a preface. In the case of F/C literature, the fiction extraction yielded 189 titles. From the 189 titles 102 were established as novels.[25] Out of these 51 contained a preface.[26] The proportion here is 50% of the novels containing a preface. Thus, F/C novels had a slightly higher percentage of prefaces. In more general terms, in both cases roughly half of all novels had a preface. Thus, the distribution of prefaces in E/C and F/C novels bears out the observation that in the nineteenth century the preface has been a frequent type of text. That the preface was perceived as a genre and as a specifically nineteenth-century text type in contemporary Canada, is indicated (as spurious this "proof" may be) by a publication in Halifax in 1876: The Preface: A Poem of the Period.[27] The author of the volume named his volume of verse "preface", wrote a "note" explaining the title, and called his long poem "introduction".

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[23] This number does not include re-editions such as those of Haliburton's and Richardson's novels. Prefaces of re-editions do not contain significantly different data. Usually, in addition to the original preface of the work, a biographical preface on the author is added.

[24] This number does not include re-editions of novels with prefaces and it does not include cases where the novel contains more than one preface. Consequently, the number of prefaces is actually higher. However, the structure of the typology prohibits the duplication of prefaces and thus the lower, typologically speaking, and more exact number was chosen.

[25] John Hare's previously cited article, "Introduction à la sociologie de la littérature canadienne-française du XIXe siècle" contains several statistical components. He lists 52 French-Canadian novels, excluding re-editions between 1831 and 1900.

[26] These numbers were arrived at with the same exclusion of re-editions and multiple prefaces, as in the case of the English-Canadian figures.

Although the preface as a genre was exactly defined for the purpose of this study, following Genette's genre classification of the preface the dedication and the motto may be considered as related forms of texts. As previously explained, these types of texts have not been included in this study. However, a simple numerical count and its results strengthen the argument for the high occurence of the preface as a defined type of text. In nineteenth-century English-Canadian literature, out of the 556 novels 248 novels have prefaces and an additional 132 contain dedications and/or mottoes. Also, the 248 prefaced novels contain in many cases not only the preface but also a dedication and/or motto. From the 102 F/C novels 51 novels have prefaces and another 15 contain a short dedication and/or motto. Similarly, several of the 51 prefaced novels contain also dedications and/or mottoes.

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[27] Andrew Shiels, The Preface: A Poem of the Period (Halifax: James Bowes, 1876).

To facilitate the interpretation of the systemic dimensions of the preface as a text type and the type's characteristics, the following series of graphs will be useful.

FIGURE 3. DATES OF PREFACE PUBLICATION

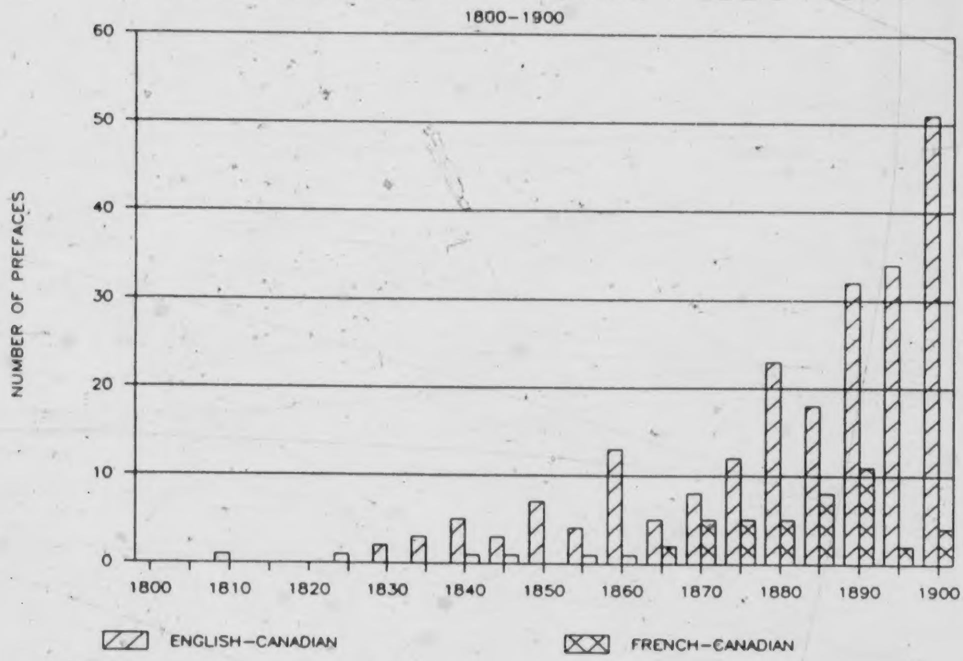


FIGURE 4. PROPORTION OF PREFACES

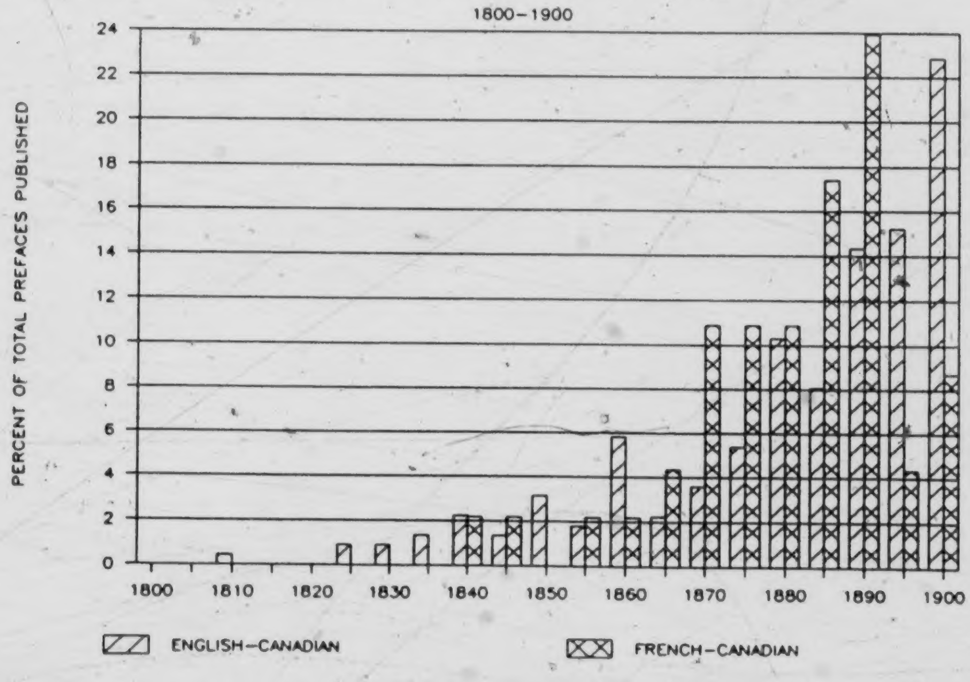


Figure 3 compares the numbers of E/C and F/C prefaces published between 1800 and 1900. The trend of the occurrence of prefaces can be more easily determined by the conversion of the numbers on Figure 3 into proportions. Figure 4 shows E/C and F/C prefaces published in their proportional relatationship. The proportion of prefaces published is divided into ten year intervals. Between 1840 and 1860 the proportions are similar with the exception of the period between 1855 to 1860 where the E/C prefaces show a sudden increase. Between 1860 and 1880 the situation is similar, again with one exception, between 1870 and 1875 where the F/C prefaces show a sudden surge. Again between 1890 and 1895 there is a disproportional increase of F/C prefaces. Between 1895 and 1900 there is a sharp drop in F/C prefaces and a sharp increase in E/C prefaces. To attempt to find answers as to the why of these observations, an analysis of preface types has been made. Figures 5A to 5F show the occurrence of preface characteristics in E/C and F/C prefaces in twenty and ten year intervals.

FIGURE 5A. OCCURRENCE OF PREFACE TYPES

1810-1840

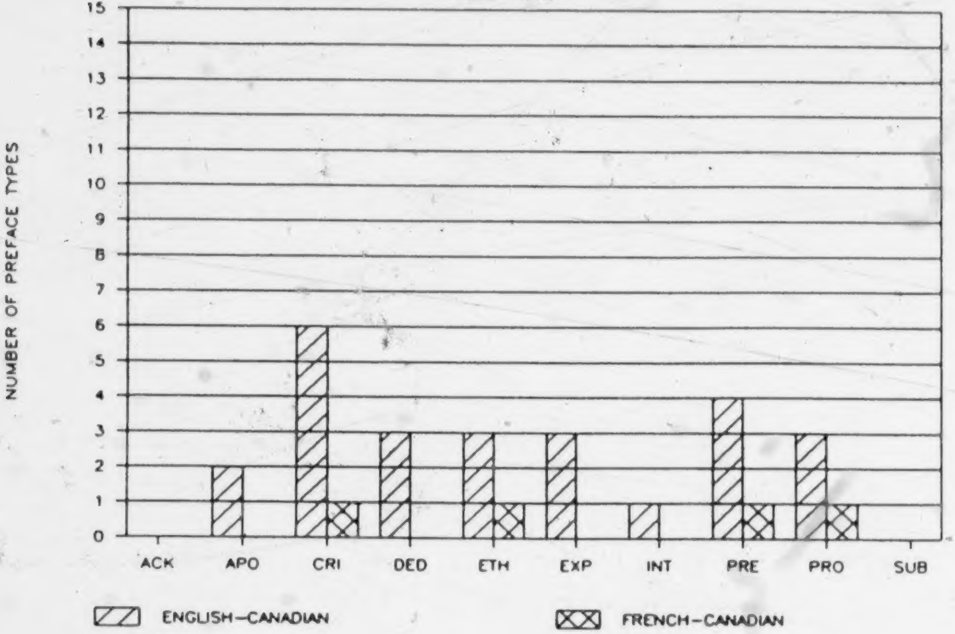


FIGURE 5B. OCCURRENCE OF PREFACE TYPES

1840-1860

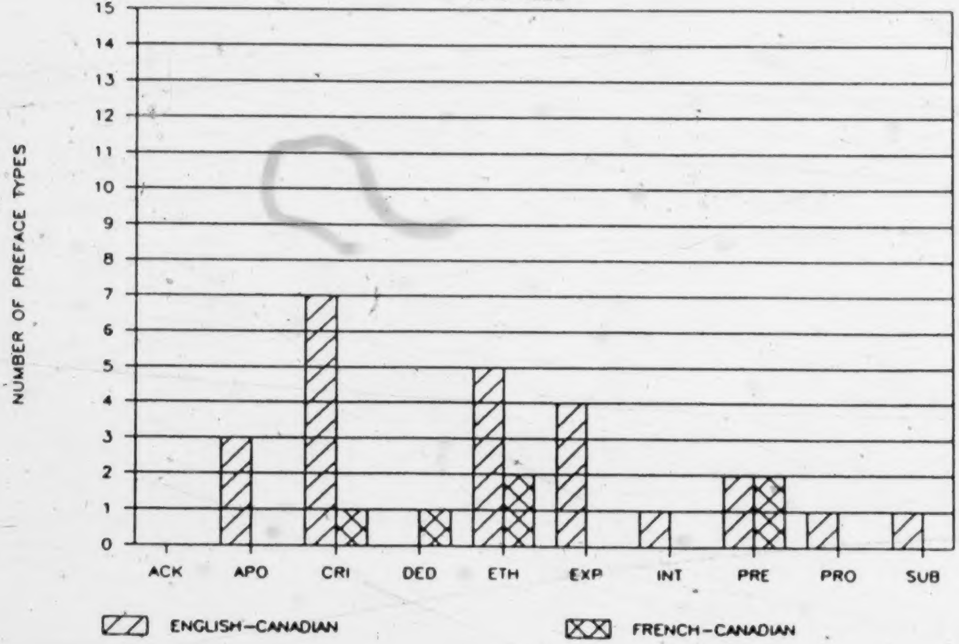


FIGURE 5C. OCCURRENCE OF PREFACE TYPES

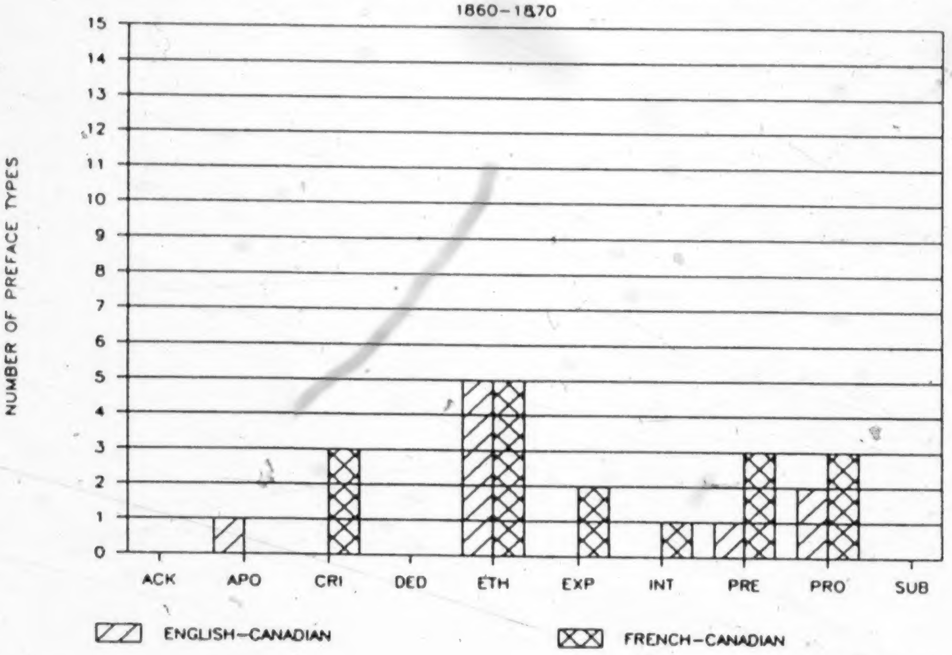


FIGURE 5D. OCCURRENCE OF PREFACE TYPES

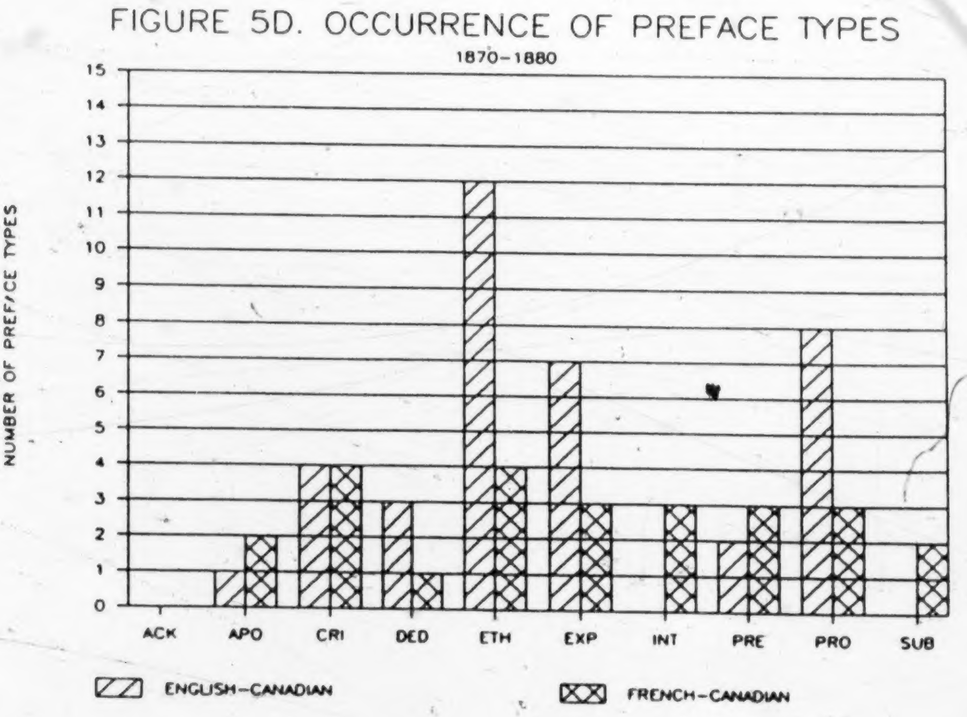


FIGURE 5E. OCCURRENCE OF PREFACE TYPES

1880–1890

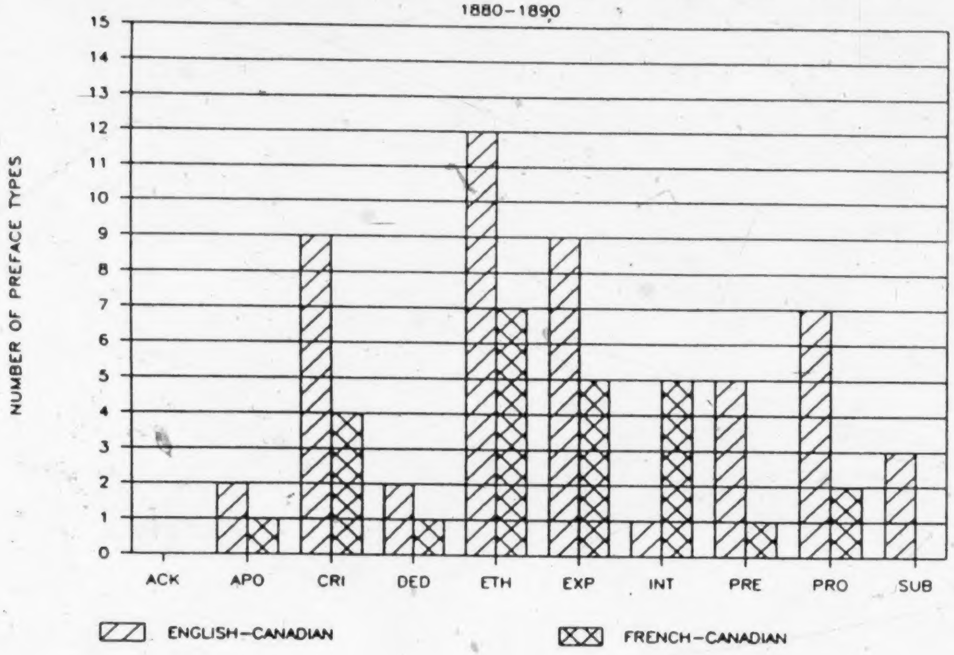
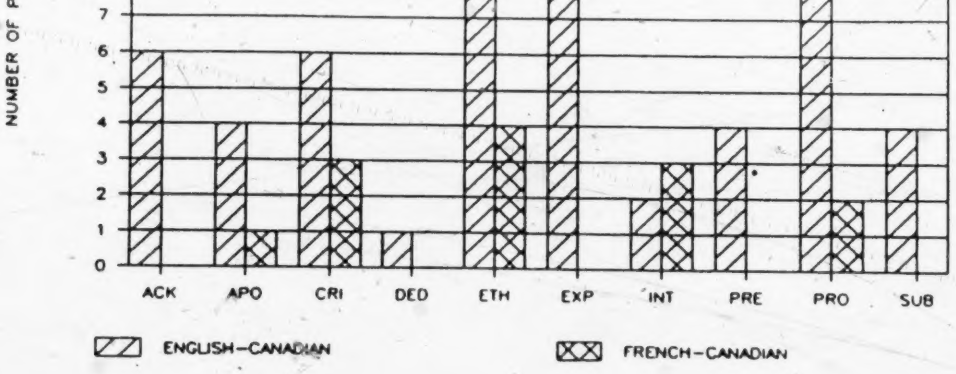


FIGURE 5F. OCCURRENCE OF PREFACE TYPES

1890–1900



The preceding tables of figures show that during the 1855 to 1860 period, when there was a surge of E/C prefaces, the E/C prefaces also show a dominance of critical and ethical prefaces (Figure 5B). The period of 1855 to 1880 is defined by Klinck as the period of "confederation", and he describes the years just before (1855-1867) as follows. His description underlines what has been found in the same pre-Confederation period in the prefaces.

> The English literature of the Canadas had played its part in the building of the country's culture. A regional character had been formed and a national character was emerging out of trial and error, tradition and independence, observation and insight, during years of preparation.[28]

In other words, it seems that in English-Canada the period of 1855 to 1880 was already one of literary emergence with a strong voice of the Canadian author/prefacer. The prefaces, both in occurrence and in the dominant types within the occurrence, show that this emergence happened along the lines of a higher critical awareness and a more pronounced ethical concern. The literary emergence of English-Canada occurred along with what MacLulich defined as "political maturation".[29] In a sense, the same can be said about French-Canada. As shown, the F/C prefaces demonstrate an increase between 1870 and 1875. In this period the F/C prefaces also show a strong prevalence of critical and ethical prefaces (Figure 5D). Again MacLulich:

Both French-Canadians and English-Canadians

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[28] Klinck I 176.

[29] MacLulich 45.

> realized that the most distinctive feature of their history was the British Conquest of New France, followed by the accomodation that allowed both linguistic groups to live in comparative harmony.[30]

This "political maturation" seems to manifest itself in literature, i.e., both in E/C and F/C prefaces. But the "political maturation" of English Canada differed from that of French Canada. David M. Hayne, in his M.A. thesis French-Canadian Novelists on the Defensive interpreted the nineteenth-century French-Canadian novel "militant", "... marshalling its forces for the preservation and perpetuation of clearly defined national ideals"[31] and thus, according to Hayne,

> In French Canada, literature has always been at the service of the national ideals to an even greater extent than in the European countries...[32]

If patriotism and morality were the building blocks of French-Canadian nationalism via the dominance of the French-Canadian historical novel, and this meant "political maturation", the situation was different in English-Canada. The English-Canadian novel, historical and other, did not obtain an ideology of patriotism or nationalism, although "Britishness" was an important attitude, as Dick Harrison observes in reference to Anne Mercier's The Red House by the Rockies (1896):

> The source of the characters' honour, courage, and

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[30] MacLulich 45-46.

[31] Hayne (1944) 1.

[32] David M. Hayne, The Historical Novel and French Canada Diss. U of Ottawa 1945. 149.

> stamina is their Britishness, and an old concern for birth and breeding accompanies that pride of nationality.[33]

But this "Britishness" did not carry a pronounced nationalism. John Pengwerne Matthews observed in his comparison of Australian and English-Canadian literature that

> There is a lesson to be learned from this Canadian literary nationalism, as much as its Australian equivalent, was intimately involved with many complex political, social, and moral issues. In Australia these issues encouraged literary nationalism. In Canada they did not.[34]

At the same time, as Harrison and Dunae observe, it must be recognized that "Britishness" had a powerful cultural and social hold on English Canada. In French-Canadian novel literature "political maturation" meant nationalism emanating from an ideological and social homogeneity. It is important, however, that in French Canada nationalism manifested itself in literature as a specific French-Canadian configuration. Already in the nineteenth century the Swiss literary scholar Rossel wrote about French-Canadian poetry and prose:

> Et pourtant, elle a bien sa physionomie particulière, son caractère propre, cette littérature du Canada; elle ne ressemble ni à celle de la France, ni à celle de la Suisse ou de la Belgique.[35]

In English-Canadian literature "political maturation" meant a more pluralistic dialogue of ideological, social, economic, etc., issues emanating from a more pluralistic society, but which closely associated itself with the mother country, Britain. On the other hand, pluralism in "political maturation" could also mean an orientation towards the concept of political biculturalism:

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[33] Dick Harrison, Unnamed Country: The Struggle for a Canadian Prairie Fiction (Edmonton: U of Alberta P, 1977). 59.

[34] John Pengwerne Matthews, Tradition in Exile: A Comparative Study of Social Influences on the Development of Australian and Canadian Poetry in the Nineteenth Century (Toronto: U of Toronto P, 1962). 103.

[35] Virgil Rossel, Histoire de la littérature française hors de France (Lausanne: F. Payot, 1895).

> Demgegenüber haben die anglokanadischen Nationalisten der Literatur hauptsächlich die Funktion angewiesen, an der Herausbildung einer gesamtkanadischen Identität mitzuwirken.[36]

This bicultural pluralism is manifest in the historical phenomenon that McInnis described as "The Conservative Ascendancy", and whose initiator and keeper was the Conservative party. He writes that

> The dominant force in national politics in the quarter century following confederation was the Conservative party of Sir John Alexander Macdonald. ... The foundations of the party still rested on those two anomalous elements, the big business interests in English-speaking Canada and the French Catholic hierarchy in Quebec.[37]

The importance of patriotism in French Canada and in English Canada, although in different configurations, manifested itself in the prefaces as obviously as in the novels themselves and the above discussed configurations of the historical situation, termed "political maturation", explain the dominance of the ethical characteristics of both E/C and F/C prefaces. It is important to note, however, that these ethical characteristics were the result of different social and ideological structures in English and French Canada.

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[36] Paul Goetsch, "Kanada" in Jürgen Schäfer, Ed., Commonwealth-Literatur (Düsseldorf: August Babel, 1981) Karl Heinz Göller, Ed., Studienreihe Englisch Band 43. 79.

[37] Edgar McInnis, Canada: A Political and Social History (Toronto: Holt, Rinehart and Winston, 1969). 410.

Another important aspect of the English- and French-Canadian historical novel is the often asserted view that they show a strong influence of Walter Scott. Although the influence of Scott and his novels has been demonstrated by some studies, for example in Dandurand's work on the French-Canadian novel or in Eva-Marie Kröller's Ph.D. dissertation The Function of Place in the Canadian Literatures, the prefaces do not show the authors' awareness or acknowledgement of this influence.[38] Notable exceptions are John Richardson's preface to Wacousta (1832) and Joseph Marmette's to his François de Bienville... (1870).

The sharp drop of F/C prefaces between 1895 to 1900 is perhaps explicable with Madelaine Ducrocq-Poirier's analysis of the period of 1860 to 1900:

> Le roman n'est pas né malgré ses auteurs mais bien grâce à eux. Gêné par le discrédit jeté sur lui au nom de la morale, des bonnes moeurs, et de la "saine littérature", il a hésité à s'engager dans une voie originale. Au seuil de 1900, il ne savait quoi choisir, de l'histoire ou de la réalité villageoise, tout en sachant que l'objet à atteindre était l'homme, abstraction faite du moi de l'auteur.[39]

The situation of French-Canadian novel literature was significantly influenced by mediocre French-Canadian literary criticism.[40] The critics' negation of the novel in toto and their negation of the reading of French novels created an insecure atmosphere for both novel reading and novel writing in French-Canada at least until 1890.[41] On the other hand, the prefaced F/C novels confirm Dostaler's finding that after 1890 and until 1900 the F/C novel became stronger both as a genre written and read.

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[38] Eva-Marie Kröller, The Function of Place in the Canadian Literatures Diss. U of Alberta 1978. 46-64. Albert Dandurand, Le Roman canadien-français (Montréal: A. Lévesque, 1937). 69. Hayne (1945) 68-69. Matthews 115.

[39] Madeleine Ducrocq-Poirier, Le Roman canadien de langue française de 1860 à 1958 (Paris: A.G. Nizet, 1978). 149.

The surge of F/C prefaces in the period of 1890 to 1895 (Figure 4), when related to the occurrence of preface characteristics (Figure 5F), shows that in that period the dominant F/C preface characteristics were critical, ethical, and integral, with a number of other preface characteristics not occurring at all. J.-S. Tassie, in an article entitled "La Societé à travers le roman canadien-français" divided the history of the F/C novel into three periods. The colonial period until the Conquest, the period of stabilization until about 1885, and the period of modern transformation.[42] If the second period is described by Tassie as "le calme d'une societé rurale essentiellement statique"[43] and the third period as a "transformation sociale par l'industralisation"[44], it is possible that the initial impetus of this transformation was the cause of the more assertive, i.e., prefatorial, behaviour of F/C authors. A look at who the prefacers in that period were, may also confirm this hypothesis. Dick, Myrand, Rousseau, and Tardivel, the prefacers of the period, were authors who are today canonized F/C authors. The results of this analysis are congruent to the findings of Falardeau in his study of the F/C novel of the last decade of the century. For example, the transformation of F/C society, in relation to the novel Pour la patrie (1895) of Tardivel is described thus by Falardeau:

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[40] Dostaler 136.

[41] Dostaler 96. 136.

[42] J.-S. Tassie, "La Societé à travers le roman canadien-français" in Paul Wyczynski, Bernard Julien, Jean Ménard, Réjean Robidoux, Eds., Le Roman canadien-français: évolution, témoignages, bibliographie (Montréal et Paris: Fides, 1964). 153-64.

[43] Tassie 155.

> Au fur et à mesure que la société canadienne-française se diversifie et se pluralise et que le climat humain des villes devient anonyme et anomique, la littérature a commencé à exprimer le relâchement du réseau des contraintes qui retenaient les individus.[45]

In summary, the demonstrated increases and drops in F/C prefaces may indicate a more nuanced situation, as suggested by the above discussed larger climate of society and literature. Of course, they may also be a result of the specific prefacers' attitude towards the preface per se. But again, is this attitude not, in more ways than one, the response to the social and literary environment?

The last period where the prefaces show a proportional discrepancy, is between 1895 and 1900, when the numbers E/C prefaces surge and those of the F/C drop. As said above, the period of 1890 to 1895 shows a short-lived confidence, because it was the beginning of a new era in F/C society and letters. The drop of F/C prefaces between 1895-1900 cannot be explained at this point, especially because of the vitality of writing between 1890 to 1895. Perhaps in the last few years before the turn of the century the domination of the church had become stronger. The surge of E/C prefaces just before the turn of the century is of course significant. In my view, this increase of E/C prefaces is a result of the general view of Canadian literary historians that now fiction was created for an expanding readership and that this period was the first "major watershed for Canadian authorship".[46] At the same time, prefatorial assertion may have been a result of the social and literary ferment that characterized E/C in the period between 1880 to 1900.

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[44] Tassie 155.

[45] Jean-Charles Falardeau, Notre Société et son roman (Montréal: Éditions HMH, 1967). 54.

The typological characteristics of the prefaces can be further analysed. The most prominent typological characteristic, the ethical, indicates the prefacers' concern with morality and religion. While in the case of the F/C prefaces this concern is somewhat more focused than in the case of the E/C prefaces, the E/C prefaces show a wider range of ethical concern. Within the ethical prefaces the subgroup of social consciousness/patriotism indicates that both the E/C and F/C prefaces contain proportionally more concern with the Canadian situation than with the configuration of British/English Canadian or French/French Canadian. This is also implied in the discourse manifested by other characteristics, such as the subgroup of emerging literature. The awareness of the prefacers with French-Canadian issues is not surprizing in the F/C prefaces but is in the E/C prefaces because of the generally accepted view that English-Canada was strongly attached to the "mother" country, England.

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[46] Joseph and Johanna Jones, Canadian Fiction (Boston: Twayne, 1981). 42.

The frequent concern with ethical matters in the E/C prefaces raises another important question. Ramsay Cook, in his book *The Regenerators*, convincingly argues that in English-Canada "The challenge to traditional Protestant teachings in the nineteenth century was both intellectual and social."[47] This challenge to the *status quo* does not appear clearly in the E/C prefaces, although it is implied in issues of social criticism. Ramsay Cook interprets this period in a wider context as dominated by questions of social criticism, and if Cook's interpretation of the period is taken in this wider context, rather than in its specificity, i.e., the challenge of the Protestant ethic, the prefaces show this dominance.[48] And indeed, the most prevalent E/C preface characteristic in this period is that of the ethical (Figure 5F).

As mentioned, in the F/C prefaces the concern with ethical issues is more homogeneous. Michel Lord, in his book *En Quête du roman gothique québécois 1837-1860* argues that

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[47] Cook 229.

[48] Cook 174-95.

"L'usure (que l'on peut voir aussi comme une forme d'adaptation) du genre gothique vers 1860 est un signe révélateur du glissement de notre littérature vers un conformisme passéiste et catholicisant."[49] The F/C prefaces confirm Lord's observation and the known religious cohesion and rigidity of most of nineteenth-century French-Canadian society. This rigidity continued to create an unfriendly atmosphere for novels. In general terms and with reference to the novelist and the novel as reading material, Dostaler found that

> Le terme roman fut, au XIXe siècle canadien-français, un de [ces] mots chargés de valeur diffamante: il devint synonyme de légèreté, de perversion.[50]

Although it is true that the moral and social consciousness of the F/C novelist/prefacer, under the influence of the church, resulted in the previously cited moral/realist attitude manifest in the thematics and types of the novel, at the same time and as the final analysis, "Une telle pression sociale a certainement contribué à paralyser l'effort romanesque."[51] Yet, the novel was important in French Canada. While the novel and the reading of the novel obtained the above explained negative connotation in general, novels written in the configuration of patriotism and morality were legitimized. Virgil Rossel observed that

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[49] Michel Lord, En Quête du roman gothique québécois 1837-1860 (Québec: Centre de recherche en littérature québécoise, U Laval, 1985). 137.

[50] Dostaler 140.

[51] Dostaler 141.

> L'Histoire, le roman historique, le roman de moeurs mème, tels sont les genres littéraires qu'on cultive de préférence et avec le plus succès au Canada.[52]

The numbers of preface characteristics also show that in the period between 1810 to 1860 the critical dimension of both E/C and F/C prefaces was prevalent, with the remaining characteristics evenly distributed. It is interesting that in the period of 1860 to 1870 (Figure 5C) the critical aspect disappears from E/C prefaces. This I cannot explain but by saying that perhaps in those years political awareness, due to the events surrounding Confederation, discouraged authors from expressing prefatorial views on literature. In general, this period, with regards to prefatorial characteristics, shows a diminished level of occurrence, which, as mentioned, may be due to a lack of general prefatorial assertion. The strong showing of promotional characteristics in the period of 1880 to 1900 (Figures 5E and 5F) may be an indication of the above mentioned "watershed" for Canadian literary publications and the authors' sudden awareness of a larger readership.

The difference in the explanatory characteristics between E/C and F/C prefaces is not significant. But perhaps the different occurrence of subgroups should be noted. The F/C explanatory characteristics tended to consist of background explanations while the E/C prefaces had a wider range, e.g. autobiographical and intention-explanatory characteristics.

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[52] Virgil Rossel, Histoire de la littérature française hors de France (Lausanne: F. Payot, 1895). 343.

The typology of promotional characteristics results in the observation that both English- and French-Canadian authors were very seriously concerned with the state of their respective Canadian literatures. At the same time, the promotional characteristic often merged with the ethical, because in the case of thematic-promotional characteristics both expressed a religious-moral preoccupation. The E/C prefaces showed some extraordinary deviation from the usual didactic and moral purpose: the promotion of novels written to entertain only. The courageous act of some E/C prefacers to promote novels for entertainment may also have been the result of an awareness that the E/C readership may be large enough to be able to absorb this type of novel. In other words, the author/prefacer was confident that there would be enough readers who admitted to reading without considering the morality of the story as the priority. This characteristic did not occur in the F/C prefaces.

The overall typology of critical characteristics shows a wider range in the case of the E/C prefaces as compared with the F/C. However, the F/C prefaces tended to be more elaborate as well as in-depth in literary theory and criticism. This can be clearly seen in the previous Chapter where the data on literary theory and literary genre are presented.

The analysis of the length of prefaces had some interesting results. Meaningful statistical comparison between

E/C and F/C preface lengths could only be made after 1860, because before that time there are too few F/C prefaces. The average length of the E/C prefaces between 1800 and 1860 was 3.7 ± 0.8 (mean ± standard error, n=39) pages. After 1860 twenty year periods were analysed. Between 1860 and 1880 lengths were 1.4 ± 0.2 (mean ± standard error, n=50) pages and 3.9 ± 1 (mean ± standard error, n=17) for English and French prefaces, respectively. This average shows a decrease in the length of E/C perfaces to less than half from the 3.7 in the previous period. Between the E/C and the F/C prefaces the comparison shows that the F/C prefaces were significantly longer. This discrepancy is even more pronounced in the next twenty year period: 2.2 ± 0.3 (mean ± standard error, n=169) pages for the E/C prefaces and 6.8 ± 1.42 (mean ± standard error, n=30) pages for the F/C prefaces.

The first question here is why were the E/C prefaces shorter? The answer may be found partially in a linguistic argument. If it is true that the English language is less bound to be verbose in comparison to French, that is, one tends to say in fewer and shorter words what one wants to say in English, the E/C prefacers did just that. However, such an argument is obviously exaggerated. Another, perhaps more socio-literary, reason may be that the F/C prefacers felt a greater need to communicate directly with their readers because they felt that the aim of patriotism and morality can thus be better and more clearly served. Since French-Canadian society and the French-Canadian readership were more homogeneous than the English-Canadian, the explanation of this authorial strategy is perhaps an acceptable hypothesis. The length of a preface may also have been in relation to circumstances dictated by the publisher. It may be that from the time of Catherine Beckwith Hart, who said that it was her publisher who requested a preface, until later in the century E/C publishers wanted to save on space while the F/C publishers did not. However, I have at this point no evidence to support this hypothesis.

An interesting dimension of the prefaces is the FFN phenomenon, introduced as data in the previous Chapter. This dimension is a link between the preface and the novel and as such, it usually contains theoretical discussions. For this reason it is difficult to classify it clearly in only one ESL category. It appears to me however, that the most appropriate ESL category for this dimension is that one which includes the text, i.e., the preface. The FFN of the prefaces is chiefly an ESL production component because it shows the literary and genre theoretical views of the nineteenth-century English-Canadian novelists in the preface.

The high occurrence and importance of the FFN in English-Canadian prefaces does not, of course, preclude that the novels themselves were indeed "literary documentaries" or that their authors intended them to be such. The phenomenon is analogous with what has been found in the novels of late nineteenth-century English literature. Terry Lowell, in his recent book Consuming Fiction, explains that "... the restoration of the novel's literary credentials was marked by a decided shift back towards the dominance of a realist aesthetic."[53] If it is true that the English-Canadian novel was influenced in the nineteenth century by English literary developments, and this is an accepted view, then Lowell's observation confirms the genre interdependence between England and English-Canada. The primary aspect of the FFN orientation in the prefaces is that the English-Canadian novel, if its author aspired to reach a larger, general readership, had to write the novel with the "realist aesthetic" in mind.

Although the FFN phenomenon was not pronounced in the F/C prefaces, the concern with the configuration of "facts and fiction" did occur. With reference to the French-Canadian historical novel, David Hayne observes that

> The whole problem of the relationship of history and fiction in historical novels puzzled the authors of nineteenth-century French Canada much more that it does their successors.[54]

Although, as mentioned previously, authors of historical novels did not follow, due to obvious reasons, the pattern established by Walter Scott to provide historical sources in the preface, they still expressed their concern with it in the preface.

Literary theoretical discourse was fragmented in the E/C prefaces. Terms such as "novel" and "romance" were not consistently used or defined. In the F/C prefaces the theoretical discourse was usually combined with ethical

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[53] Lowell 74.

[54] Hayne (1945) 159.

(moral-religious) considerations. In general, the main thrust of F/C prefaces seems to have been moral-religious and patriotic, thus, for example, the frequent justification for the historical novel in the prefaces.

It can be safely said that the nineteenth-century prefaces of English- and French-Canadian novels are homogeneous in many areas. At the same time, there are aspects of the E/C prefaces which show "deviations" from this homogeneity. The prefaces' homogeneity consists of aspects such as the length and the general literary attitude of the time. Of course, this is a very general observation. As shown in the typology and as discussed in this Chapter, there are interesting and surprizing exceptions. Importantly, neither the E/C nor the F/C prefaces show either in their theoretical discourse or in their ethical (social, political, moral, etc.) characteristics of a defined progression or development. At the same time, the above Figures indicate a limited number of "trends", as I have attempted to show with the analysis of the graphs based on preface data.

3. The Theme of the Novels ("Themen, Stoffe, Motive")

As the data presented in Chapter III show, the theme of both E/C and F/C novels was in the majority Canadian. This is a curious, if not surprizing, aspect of the Canadian novel. If any analogy may be drawn, I think it would be wrong to propose that English, French, or German novelists of the nineteenth century wrote, thematically speaking, novels with mainly English, French, German themes, respectively. It is true, however, that authors such as Dickens, Trollope, Reade, Balzac, Hugo, Freytag, Fontane, or Spielhagen wrote novels in which the characters and the setting were those of the author's nationality. But who would dare to classify these authors based on the themes of their novels? Perhaps the "New World" was more important to the Canadian author than other themes. Or, it was believed that book sales might be higher if the novel had a Canadian theme. In contrast to canonized European authors, the thematics of Canadian novels becomes a factor because of the complex concept of the emerging literature. Obviously, this extends to the questions of the mechanism of canonization and the designation of "Canadian". Nevertheless, the themes of Canadian novels are a valuable systemic indicator. Particularly the F/C novels have often been analysed in their relationship to F/C society. E/C novels have not been as rigorously discussed. This is, of course, again a result of the canonization mechanisms of E/C literature. However, it is obvious that the "survival" and "nature" themes were explored already in the nineteenth century.

In the ESL system of literature the data sheet category of the other arts belongs to the category of "Themen, Stoffe, Motive".[55] The results from both E/C and F/C prefaces show that most likely there was little interaction between different forms of the arts. The situation of painting, sculpture, the performing arts in the nineteenth-century Canadas is generally marked by an "emerging Canadian" spirit, similar to what happened in literature. This is particularly true after 1840.[56] However, the objective output, at least according to the present perception of the period, was neither very dynamic, nor extensive.[57] The low profile of the other arts in the Canadas may have been partially responsible for the lack of references to them in the prefaces.

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[55] See explanation in Schmidt (1982) 104.

4. Prefatorial Discourse ("Literatursprache und Formen der Textorganisation")

The typology of the prefaces is of course an overall, however implicit, assessment of prefatorial discourse. The addressing of issues, the direct or indirect addressing of the readership or a specific readership group are intrinsically forms of discourse. Thus, the typological evaluation of the prefaces is implicitly a form of discourse analysis. Similarly, the above discussed length of the prefaces belongs also, in part, to that subcategory.

It is obvious from the data in the list of novels with prefaces that the majority of both E/C and F/C prefaces was titled "preface" and "préface", respectively. This follows the observation of Genette, pointed out in Chapter I that the term "preface" is the most frequently used title for such text types. Another noteworthy terminological and discursive feature in the E/C prefaces is the frequent use of the word "perusal". The prefacers used the word "to peruse" or "perusal" when they were discussing the novel and they used these more frequently than the terms "to read" and "reading". The usage of this term is somewhat of a puzzle. The Oxford English Dictionary contains several meanings and definitions.[58] My reading of the definitions is that "to peruse" means a more thorough reading. The examples in the dictionary of its use in the nineteenth century include several literary ones. For example, "1887 T. Hardy Woodlanders iv. 26 Our new neighbour is a strange deep perusing gentleman."[59] In this quotation too, the term has the connotation of intensity. On the other hand, this is not my impression of its use in the prefaces, where the flavour of the term is more that of reading for relaxation - although this is not equivalent with reading for entertainment.

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[56] The Canadian Encyclopedia 3 1603-05.

[57] The Canadian Encyclopedia 3 1604, 1964, 2137, 2144.

With regards to prefatorial narrative techniques, the majority of prefacers used the authorial "I" and the discourse was thus conducted in the form of Ich-Erzählung. A second frequent form of discourse form was the third person narrative. This form of discourse usually identified the third person narrator as the "Author" of the preface at the end of the preface. Both discourse forms, Ich-Erzählung and the "Author" signed third person narration, are a sign that the prefacer and the author of the novel are identical.

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[58] The Oxford English Dictionary 7 738.

[59] The Oxford English Dictionary 7 738.

The fact that the majority of the prefaces were written mainly in the above two forms of narrative, is another element for the argument that the nineteenth-century English- and French-Canadian preface is a genre - if the argument that a certain level of uniformity is necessary for the characteristics of a genre is acceptable. The two dominant forms of narration indicate an attitude on the part of the prefacers best described as "direct". At the same time, this directness may also be perceived as a less sophisticated narrative technique and a less sophisticated relationship between prefacer and readership. The prefatorial narrative is of course connected to the narrative of the novel, since, as I pointed out previously, the majority of the prefacers is identical with the authors of the novels. Thus, findings about the narrative in the novel can serve as an indication of or analogy to the findings about the preface in this study. In the French-Canadian novel David M. Hayne observed that

> Nine out of every ten of our stories are told from the point of view of an omniscient author, who recounts everything that happens everywhere.[60]

Conceptually, the narrative technique of the omniscient author is similar to the technique of the Ich-Erzählung, and thus Hayne's observation connects the shape and form of discourse in the French-Canadian novel and its preface:

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[60] Hayne (1945) 114.

> The autobiographical narrative, moreover, is to all intents and purposes non-existent in French-Canadian historical novels; the device of telling a story from the point of view of a secondary actor, or from several simultaneous points of view, is also almost unknown. Here as elsewhere, we find that the novelist's art is still at a rudimentary stage: perhaps our contemporaries will capitalize on techniqies overlooked by their predecessors.[61]

Hayne's analysis of narration in the French-Canadian novel and the analysis of narration in the prefaces of the present study show that nineteenth-century French-Canadian narration was based on "directness", an attitude that rooted in the configuration of patriotism and morality, leaving ambiguity and a changing of narrative voices, the essentially fictional, to be developed by later generations.[62] Generally, in the E/C prefaces "directness" is also the prevalent narrative technique. However, the reason here may be somewhat different from that in the F/C prefaces. It may be due to a larger thematic element of the nineteenth-century English-Canadian novel, namely, that of the "local colour". Novels of local colour obviously aimed at a specific readership and the authors/prefacers may have felt that the preface ought to express the thematic proximity between the novel and its potential readership.[63]

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[61] Hayne (1945) 116.

[62] In contrast to Hayne's analysis, Rosmarin Heidenreich points out the sophisticated narrative techniques of Conan (Angers) in a paper entitled "Narrative strategies in Laure Conan's Angéline de Montbrun" in Canadian Literature 81 (1979). 37-46.

[63] On the local colour in nineteenth-century English Canadian fiction see Claude T. Bissell, "Literary Taste in Central Canada during the Late Nineteenth Century" and William H. Magee, "Local Colour in Canadian Fiction" in Lor-

The narratological "directness" of both the English- and French-Canadian prefaces, incidently, predetermined the structure of the preface typology. Genette's proposed types of prefaces presupposed a high number of narrative forms in the preface, which Heyden showed in his work on the nineteenth-century French novel preface. As explained above, this was not the case in the E/C or the F/C prefaces. This is why Genette's types of prefaces were useful only from a limited perspective in the construction of E/C and F/C preface characteristics.

A last, but not least, important aspect of the prefaces is the prefacer's intentional manipulation of the reader. My reading of the English- and of the French-Canadian prefaces did not resu[illegible] in finding such a discourse nuance. Unlike Wordsworth's manipulation of his readers in his preface to the *Lyrical Ballads*, discussed in Nabholtz' book *"My Reader My Fellow-Labourer"...*, or as in James' prefaces, this does not seem to be the case in the E/C or the F/C prefaces. Whether this is a sign of lesser sophistication or lesser self-confidence or of a more direct relationship between the prefacer and the readership as discussed above, I cannot tell at this point. My assumption is that because of the prefacer's clearly delineated aims, his "directness", the manipulation of the readership either did not occur to the prefacers/authors, or they decided against such

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raine McMullen, Ed., *Twentieth Century Essays on Confederation Literature* (Ottawa: Tecumseh, 1976). 24-40. 77-92.

strategies precisely for ethical reasons, which, after all, is manifest in both English- and French-Canadian prefaces.

B. The Reception

The reception of the preface has one aspect which belongs to the ESL category of post-production processing. This aspect, essentially the ways that scholars use information found in prefaces, will be discussed in that category. Here, the reception of the preface by the readership is of importance. There are limited possibilities to analyse this relationship. The most immediate possibility is to see how the readership is mirrored in the preface. It must be noted, however, that the data of this relationship are limited and limited to data in E/C prefaces.

Generally speaking, the prefacer perceived the preface negatively. This observation holds, if the few instances where there is a discernible reaction of the prefacer to the preface is acceptable as representative data. Most examples in Chapter III are, even if in nuances, more deprecative than appreciative. Overall, the prefacers' view seems to be that prefaces are not read by the readers. It may be of interest that in the two representative instances where the prefacer discusses the preface in a positive light, the prefacers have become canonized authors (Leprohon and Richardson).

The most obvious aspect of the category reception is the prefacer's address to the readership. The typology of the E/C prefaces resulted in several subcategories which contain readership data. These subcategories show that the prefacers were aware of their readership, even if in a limited sense. On the other hand, the available data do not suggest that the prefacers/authors targeted certain readership groups as Heyden found in the prefaces to nineteenth-century French novels. Other preface studies, for example Ehrenzeller's or Riefstahl's also demonstrate that prefacers consciously targeted certain readership groups. The answer why this was not so in nineteenth century English or French Canada is to be found in the general composition of the readership in nineteenth-century Canada. Unfortunately, there has been, to my knowledge, no study made on this topic. Thus, my answer will be hypothetical, based on information inferred from analogous data.

There is a general understanding in works on nineteenth-century Canadian literatures that the readership was limited to the privileged and that these privileged were not a numerous class. Although at this time there is no complete empirical or statistical foundation to this accepted view, some empirical data has been collected. Harvey J. Graff's unpublished Ph.D. thesis "Literacy and Social Structure in the nineteenth-Century City" contains data which, although limited to a few cities in Ontario, offer the possibility to postulate a hypothesis about the nineteenth-century English-Canadian urban readership. Graff's findings were that in Ontario in 1861 93% of all males and 92.5 of all females were literate.[64] But, as Graff concedes, these percentages do not "always signify an ability to understand what was read".[65] He is obviously speaking about the difference between literacy and functional illiteracy. His most revealing statement about the nineteenth-century urban Ontario literacy rate is this: "All indicators, thus, suggest that the reading ability commonly attained was an imperfect one".[66] If this information is combined with what we may assume about the reading of novels in nineteenth-century English Canada, namely, that novel reading was frowned upon and that only certain novels, the morally acceptable ones, were generally read, the readership indeed becomes almost homogeneous and relatively small. Graff sees the roots of functional illiteracy in the poor shape of institutional education. In his discussion of the secondary school system of nineteenth-century Ontario, he also mentions some aspects of reading habits and concludes that

> Reading fiction represented a negative, unwise use of literacy, wasteful to the individual and dangerous to society. "Novel reading," the Christian Guardian [Jan. 28, 1852] exclaimed, "is pernicious to man as an intellectual and a religious being. Novels make few appeals to reason. This neglect soon engenders an aversion to

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[64] Harvey J. Graff, "Literacy and Social Structure in the Nineteenth-Century City" Diss. U of Toronto, 1975. 519. See also, Harvey J. Graff, The Literacy Myth: Literacy and Social Structure in the Nineteenth-Century City (New York San Francisco London: Academic Press, 1979).

[65] Graff 413.

[66] Graff 441.

> profound thought, which results in inability." Good men, moreover, were not often authors of novels; good men and women should not therefore be their readers.[67]

Examples found in prefaces confirm this attitude. Prefacers attempted to persuade against this, it seems, generally accepted negative attitude towards the novel of the time. But their persuasion rested on their awareness of the importance of morally accaptable writing. This explains why it came about that the ethical aspect of the prefaces was so strong. The prefacers indeed needed to attempt to advocate the ethical, moral, and religious acceptability of their work - in response to what they thought their readership was like. Addressing of youth and women, as the examples show in the case of the E/C prefaces, was particularly important. Graff writes that "The threat [of novel reading] was perhaps greatest to young unmarried women and to children, whose moral innocence it was most important to protect."[68] The resistance to novels, as Graff's study shows, was an almost total social fact. He documents that "Schoolmen, not surprisingly, added their voices to the cries against novel reading."[69] Interestingly, the resistance to novel reading was not only an attitude of the leading strata of society (clergymen, educators, politicians, the upper classes). Graff found that the working class too, decried novel reading:

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[67] Graff 446-47.

[68] Graff 447.

[69] Graff 447.

> Importantly, however, the working class press censured the school system itself for the prevalence of this state of affairs. The public system, they reported, made attendance and reading instruction compulsory, and "then gives them dime novels for perusal, having previously given them a taste for such reading."[70]

Although it must be assumed that the above negative attitude towards novel reading was all-pervasive, in my view its effect must have been more differentiated. Graff's study contains this seemingly contradictory observation:

> The rise and easy availability of cheap, popular literature, aimed at the pleasure and amusement of the lower as well as the middle class, provided material which many would quite naturally find suited to their tastes. Easy to buy, sold on street corners and hawked on the pavements, within the financial grasp of all but the very poorest, this was material simply read, easily understood, appealing, pleasing, and exciting, ...[71]

In this context, we must assume that although novel reading was decried, this was done with reference to a certain type of novel. Due to the fact that we do not have empirical readership data as to what kinds those "cheap, popular" novels were, this part of the question too, must be hypothetical. The question and answer become even more complicated, because the "good" and "bad" novels, with regards to the novels examined in this study, are difficult to relate to each other. As we will see in the appropriate ESL category, the canonization mechanisms of nineteenth-century English-Canadian literature were ethically and aesthetically oriented.

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[70] Graff 447.

[71] Graff 447.

The literacy rate in French-Canada was lower than in English-Canada. David M. Hayne declared categorically that in nineteenth-century French Canada "Only a fraction of this tiny population could read and write".[72] Allan Greer's study "L'Alphabétisation et son histoire au Québec: état de la question" contains valuable information on the nineteenth-century Lower Canadian readership in statistical and descriptive forms. His data is somewhat broader than that of Graff because it includes rural and urban literacy ratios. A complicating aspect of Greer's data is that he used census numbers for his literacy calculations, thus limiting his data points. Greer, similarly to Graff, found that literacy did not necessarily mean a full ability to read and comprehend.[73] (This differentiation is important. In second language acquisition research distinction is made between the BICS [basic interpersonal communication skills] and CALP [cognitive academic language proficiency] levels. For novel reading a lower level of CALP would be necessary. In my opinion, Graff's or Greer's literacy figures would include no more than 40% of a lower level CALP.) In 1861, when the Lower Canadian population was approximately 1.2 million[74], 61.8% of the rural, and 81.8 % of the urban population was moderately literate ("lire au moins").[75] By 1891 this did not significantly change, although the population did not increase by much either.[76] The ratio was 67.3% for the rural, and 82.2% for the urban population.[77] The limited readership of F/C fiction seems to be confirmed also by Maurice Lemire, in his article "Les Relations entre écrivains et éditeurs au Québec au XIXe siècle". He states that fiction authors "... donnent leurs livres aux institutions.", i.e., to bibliothèques de collèges, d'écoles et de paroisses.[78] This observation allows for the inference that the at this time higher output of published fiction did not mean a significantly higher level of readership, because it is more than likely that these libraries and parishes had a low rate of borrowing. In fact, the type of institutions receiving the donations did not indicate readership at all, because they were not public libraries. Based on these observations I suggest that the situation of novel reading was analogous to the situation in Ontario. However, one interesting aspect of Greer's data begs attention. He found that Lower Canadian female readers were by 20% more literate than male readers.[79] This is dramatically different from the almost equal ratio found by Graff. At the same time, Greer questions the exact meaning of literacy, and I would suggest that the majority of this group was functionally illiterate and therefore not capable of serious novel reading.

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[72] Hayne (1945) 67.

[73] Allan Greer, "L'Alphabétisation et son histoire au Québec: état de la question" in Yvan Lamonde, Ed., L'Imprimé au Québec: aspects historiques (18e-20e siècles) (Québec: Institut québecois de recherche sur la culture, 1983). 27-45.

[74] The Canadian Encyclopedia 3 1796.

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[75] Greer 44.

[76] The Canadian Encyclopedia 3 1796.

[77] Greer 44.

[78] Maurice Lemire, "Les Relations entre écrivains et éditeurs au Québec au XIXe siècle" in Yvan Lamonde, Ed., L'Imprimé au Québec: aspects historiques (18e-20e siècles) (Québec: Institut québecois de recherche sur la CULTURA, 1983). 217.

[79] Greer 38-44.

Had there been a significant ratio of urban Lower Canadian female novel readership, surely some preface data would have indicated this. However, the readership data of the F/C prefaces is generally scarce and no targeting of any readership group occurred. On the contrary, as the data shows in the previous Chapter, the prefatorial readership address is general. Thus, we must accept that the readership is perceived by the prefacers as a homogeneous, Roman Catholic, French-Canadian, and conquered population.

Another important aspect with regards to the readership is the question of the type of novels read in the nineteenth-century Canadas and, consequently, the relationship between this aspect and the preface. Mary Vipond contended in her study "Best Sellers in English Canada, 1899-1918: An Overview" that

> By and large, Canadian middle-class reading tastes seem to have been more conservative than American ones; Canadians were slower to pick up a new author, but slower to abandon an old favourite too. ... The popular fiction of both countries depicted for the most part the lives of members of the middle class or aspirers to it. Religious, idealistic, filled with good intentions and thus able ultimately to triumph over both dilemma and adversity, the characters were guides and models for readers searching for hope and happiness in their own lives.[80]

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[80] Mary Vipond, "Best Sellers in English Canada, 1899-1918: An Overview" in Journal of Canadian Fiction 24 (1979). 109-10.

This "conservative" attitude of the English-Canadian readership is reflected in the prefaces. As explained above, the readership was most likely a middle-class readership throughout the nineteenth century.[81]

In summary, the nineteenth-century English-Canadian novel readership of the kinds of novels under study here, i.e., the novels with prefaces listed in the appendix and in the majority "popular fiction" i.e., non-canonized, must be assumed to have been fairly small and homogeneous in English Canada. Although for slightly different reasons, the readership in French Canada consisted of a similar structure. A further differentiation can be made that in English Canada the readership of these novels must have been somewhere between the "masses" of the "cheap, popular" novels and those, who were against the reading of novels because of their bad reputation. Both the French- and the English-Canadian novel readership and the prefacers/authors demonstrably knew of the negative attitude towards the novel and thus wanted to assure the reader that his novel was not a "bad" or "immoral" one. It must be also considered that the popularity of "cheap" novel reading Graff discussed is in reference to an urban readership. This is important, when considering that the majority of the population in the Canadas was rural. The situation was similar in French-Canada where the negative attitude towards novel reading has existed and has been propagated by the Roman Catholic church. Taken together, the above observations indicate that the relationship between the prefacers/authors and the readership contained elements of strain in both English and French Canada in the sense that the readership consumed one type of reading material and the prefacers/authors were attempting to attract them to read another. At the same time, the authors/prefacers needed readership and needed to sell their product. Thus, it is perhaps for this reason that readership groups were only rarely targeted by the prefacers of nineteenth-century Canadian novelists. They recognized the necessity to speak to a "non-descript" readership. The small readership and the hostile environment to the novel on the part of the educated, the churches, schools, etc., did not allow for the singling out of specific groups which were large enough to buy the novel specifically offered to them. This was, for obvious reasons, a situation dissimilar to that of England, France, or the United States.

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[81] Although the "proletarian" novel existed in English Canada, neither the genre nor the readership could have been significant. See F.W. Watt, "The Growth of Proletarian Literature in Canada, 1872-1920" in Lorraine McMullen, Ed., Twentieth Century Essays on Confederation Literature (Ottawa: Tecumseh, 1976). 41-59.

C. Processing ("Vermittlung")

In the case of the nineteenth-century English- and French-Canadian novels it is important to note that a very large percentage of the novels first appeared in a serialized format. Exact statistical data are not available and it would go beyond the scope of this study to establish how many novels have been first published in a magazine or newspaper. However, the CIHM is presently working on the accumulation of the total magazine, newspaper, pamphlet, etc. publication of the nineteenth-century Canadian English- and French publication industry. With reference to the prefaces, some examples in the typologies (i.e., acknowledgement) show that prefacers sometimes thanked the magazine or newspaper for the permission to re-publish the novel, now in book form.

The statistical figures for the place of publication of the E/C novels confirms the generally accepted view that in the nineteenth-century English Canada had strong ties with the "mother" country, England. At the same time, Canadian locations dominate in the publication figures. The following figures are a selection of the most frequent places of publication: Toronto (74), London, England (69), Montreal (33), New York (24), Boston (8), Chicago (5), Detroit (3), Philadelphia (1), Ottawa (4), Saint John (4). In comparison to F/C locations of publication, there was a smaller number of small cities as places of publication, such as Hamilton, London (Ontario), Fredericton, Guelph, Halifax, Charlottetown, and Windsor (Nova Scotia). Obviously, these figures have limited value because they would have to be related to the places of publication of all novels.

The analysis of the E/C publishers offers some interesting observations. According to Parker, in his The Beginnings of the Booktrade in Canada, the Toronto publisher Hunter and Rose had the longest list of Canadian fiction.[82] This is not borne out by the publishers' numbers of this study. Hunter and Rose published novels without prefaces. In fact, they published only four novels with prefaces. Why this was so may be explained precisely by the larger publishing capacity of this publisher. Perhaps smaller publishers thought it more necessary to include a preface. Other publishers, some of which are not mentioned in Parker's book, were as follows. Toronto: Briggs (24), Musson (7), Poole (2), Williamson, Clougher, Cooper (1 each). Montreal: Lovell (15), Drysdale (3), Coates (2), Gazette, Grafton (1 each).

The figures for the publication places of F/C novels with prefaces indicate a minimal attachment to the "mother" country, France. Montréal was 26 times the place of publication, Québec City 16 times, while Paris only 4 times. The publisher with the highest number (4) of novels is Senécal, followed by Desbarats (2) and Beauchemin (2), all in Montréal, and Brousseau (3) in Québec City. The following publishers appear each with one book: Chenevert, Patrie,

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[82] George L. Parker, The Beginnings of the Book Trade in Canada (Toronto Buffalo London: U of Toronto P, 1985). 179.

Pigeon, Chevrier, Leprohon, Rolland, Darveau, David, Cérat, Cadieux, and Germany. This distribution indicates a higher level of individuality on the part of the authors/prefacers in the selection of their publishers in comparison to the number of publishers of the E/C novels with prefaces. It does not seem probable that the proportionally high number of publishers of F/C novels with prefaces is a result of specific publishing trade idiosyncrasies. Rather, the shape and form, the presentation of the novels is also a subcategory of processing. It is of note that while from the total of E/C novels with prefaces 14 contain illustrations, none of the F/C texts do. The illustrations may be an indication of the fact that many E/C novels had an adventure or nature theme, while the F/C novels had more often a historical theme. In essence, the novels with illustrations had a different, perhaps less "intellectual", readership, because they had an adventure theme. For this reason, the author and/or the publisher may have decided to include the illustrations.

From among the publishers perhaps the Lovells of Montreal and the U.S. are the most interesting.[83] The bad treatment of Kirby by John Lovell is well known in English-Canadian literature.[84] What I found interesting is that the dedications and acknowledgements of novels, just from the number of novels with prefaces, to the Lovells, is very high. In most of these dedications and acknowledgements the prefacer refers to the efforts of Lovell, either the individual or the firm, to promote and aid the Canadian literary production. This may be, of course, a result of the authors more or less dictated gratitude because they were published, but not necessarily so. According to Parker,

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[83] An account of the Lovells' history is in Parker 161-65 and passim.

[84] See for example: Parker 190-93.

> It is safe to say that many of these books [fiction by Canadian authors] issued by local booksellers and printers were paid for by the authors themselves. Such books do not seem to have been issued or marketed abroad, even though some of them had modestly good sales in this country.[85]

If this were indeed the case, I do not see that the prefacers/authors needed to acknowledge Lovell's support of Canadian literature. Also, the absence of similar acknowledgements and dedications to other publishers indicates more than just rhetoric. Based on this prefatorial data, I am inclined to say that the Kirby affair was an exception and that the Lovells were indeed very important and instrumental in the development of nineteenth-century English-Canadian literature.

D. Post-Production Processing ("Verarbeitung")

The systemic significance of the distribution between canonized and non-canonized novels with prefaces is negligible. Canonization in English-Canadian novel-literature is at best debatable and although it is possible to provide an account of canonized versus non-canonized novels with prefaces from the lists in the Appendix, the count would not be meaningful. The reason for this is the following. Klinck's Literary History of Canada is the most comprehensive (detailed/factual and analytical) work on English-Canadian literature. If canonization means a mention in a literary history such as Klinck's, many authors on the CIHM list are non-canonized. However, Klinck often mentions authors and works with a non-canonical perspective. In the case of F/C prefaces the problem of the canon is less complicated because the novels with prefaces are in the majority from the canonized literature. These observations, sweeping as they may be, are an appropriate introduction to one of the most important issues of the nineteenth-century Canadian literatures, namely, that of "what was, if there was, the literature of nineteenth-century Canada?". But firstly, what is canonization? On its most self-explanatory level, canonization means the appearance of literary production in literary post-production processing. In other words, authors and texts, minimally, must appear in the secondary literature, including literary histories.

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[85] Parker 183.

In the history of the nineteenth-century Canadian literatures this preliminary element of canonization did not occur. The reason for this lies in the strongly aesthetically oriented literary environment of nineteenth-century Canada, particularly that of English-Canada. At the outset, the literary establishment of English-Canada, more specifically, the bureaucratic machinery such as the National Library for instance, did not keep any lists of books published in Canada.[86] Until the recent compilation of the CIHM, the most complete bibliography of Canadian works was the *A Check List of Canadian Literature and Background Materials 1628-1950* by R.E. Watters, first published in 1959.[87] In E/C literature this list was the only reference work, where nineteenth-century authors appeared. Of course, it was but a list. Thus, while this list was a first step of canonization in the above sense, it was a limited one. Canonization obviously means, as a next step, the analysis and evaluation of literary texts. This happens, in a cumulative manner, by the writing of literary histories. To date, as mentioned, the only E/C literary history that has shown an attempt to be factual and analytical at the same time, is Carl F. Klinck's *Literary History of Canada: Canadian Literature in English* of 1965 (2nd edition 1976, 3rd edition 1989). At the same time, one must take into account that the canonization of nineteenth-century English-Canadian novelists did, on the other hand, occur in such works as written by Logan and French, Rhodenizer, Pacey, Lecker, or Moss. These literary histories contain analyses of selected novelists, who were "chosen" based on aesthetic and belletristic criteria.[88] The underlying reason for the lack of adequate literary histories, analytical works, and generally, the largely unrecognized state of nineteenth-century E/C literature is well summarized in the Canadian Encyclopedia:

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[86] Parker 178.

[87] Reginald Eyre Watters, *A Check List of Canadian Literature and Background Materials 1628-1950* (Toronto: U of Toronto P, 1959).

[88] J.D. Logan and Donald G. French, *Highways of Canadian*

> Samuel Taylor Coleridge, a principal source of modern literary theory in English, made little direct impression in 19th-century Canada, largely because literary life in Canada shared the anti-theoretical biases of Victorian England. ... Great or successful literature was the occasion for ostensive definition (comparison with similar points of excellence drawn from Homer, Dante, Shakespeare or Milton) or the invocation of a moral standard; it was not the occasion for reflection on particular literary arts, or for isolation and analysis of a text's distinctive features.[89]

Obviously, such a clearly aesthetic and "high-brow" oriented environment did not permit the notation and study, and therefore canonization, of E/C authors. (I should like to mention here that in the E/C prefaces references occurred exactly to the same above quoted authors. Thus, the article in the Canadian Encyclopedia is confirmed by data in the prefaces).

It is acknowledged among comparatists of the English- and French-Canadian literatures that English-Canadian literary scholarship is in need of much work in many areas,

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Literature (Toronto: McClelland & Stewart, 1924). Desmond Pacey, Creative Writing in Canada (Toronto: Ryerson, 1952). Vernon Blair Rhodenizer, Canadian Literature in English (Montreal: Quality Press, 1965). John Moss, Ed. The Canadian Novel: Beginnings (Toronto: NC Press, 1980). Robert Lecker, Jack David, Ellen Quigley, Eds. Canadian Writers and Their Works (Toronto: ECW, 1983).

[89] The Canadian Encyclopedia 2 1227.

particularly in those of the nineteenth century. The next two quotations will illustrate the necessity of a Canadian literary history of the nineteenth century (or of the twentieth century, for that matter) that is detailed and analytical, and at the same time is systemic, thus taking account of the totality of the literary period. George Parker writes in his The Beginnings of the Book Trade in Canada, when discussing nineteenth-century English-Canadian fiction: "Many, perhaps all, of these books [i.e., nineteenth-century novels] are relevant to our understanding of late nineteenth-century colonial society as it struggled towards a new identity and self-assurance".[90] In an earlier publication, Elizabeth Waterston stated that

> ... reading these old books as social historians or as literary critics, however, we suddenly realize with a blush of self-awareness that we turn the pages with quickened interest not because they prove something about evolution or illustrate national motifs. We read these best sellers of the past basically because they give us the same pleasures they gave their thousands of readers when they first came out...[91]

The situation is somewhat different with French-Canadian novels of the nineteenth century. Since the work of several groups of scholars which resulted in the Dictionnaire des oeuvres littéraires du Québec, one may assume that attention was paid to the whole of nineteenth-century F/C literature. In short, the ESL definition that canonization occurs, for example, "nach dem Ziel, bestimmte ästhetische Normen durchzusetzen (sei es stabilisierend, sei es gegen konkurrierende Normen)", is exemplified in French-Canadian post-production processing.[92]

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[90] Parker 183.

[91] Elizabeth Waterston, "Books and Notions: The Canadian Popular Novel in the Nineteenth Century" in Canadian Review of Comparative Literature, Special Issue The Popular Novel in the Nineteenth Century (September 1982). 445-46.

As the example of Cook's cited The Regenerators shows, information contained in E/C prefaces was used. These instances are an indication, however limited they may be, of the level of post-production processing of the prefaces. Importantly, the F/C prefaces underwent a different history, mainly due to reasons of the canonization mechanisms explained above. It is significant, indeed, that the F/C prefaces were earlier recognized than the E/C prefaces as important literary texts. For example, the nineteenth-century scholar Du Bled used the contents of a preface by Taché to underscore his analysis of French-Canadian literature.[93] In the twentieth century, when Canadian scholars began to study nineteenth-century French-Canadian literature, the preface again caught their attention. The following quote from David Hayne's M.A. thesis (1944) will illustrate this early attention paid to prefaces in Canadian scholarship:

> In general, French-Canadian novels of the last century are eminently moral works, yet criticism of the novel on moral grounds continued until the end of the century. The prefaces of several of our novels reveal the authors's concern lest their

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[92] Schmidt (1982) 116.

[93] Victor Du Bled, "La vie politique, sociale et littéraire au Canada, 1840-1884" in La Revue des Deux Mondes, 15 février 1885. 880.

> works be classed with the "mauvais romans" everywhere in disrepute.[94]

This interest in the prefaces remained with French-Canadian scholars and as recently as 1983 Javier Garcia-Mendez published an article "Les romanciers du XIXe siècle face à leurs romans: Notes pour la reconstitution d'une argumentation" in which he ascribes "topos" to the prefaces, and discusses the FFN phenomenon.[95] Thus he preceded, at least conceptually, this study's F/C typology and one systemic aspect.

In summary, concerning the problem of canonization it can be said that the authors on the F/C list are almost in their totality canonized authors. From the authors on the E/C list, depending on the secondary source used, at the most 45% are canonized.

As a last aspect of the ESL categories, the aspect of the literary institution must be discussed. The Canadian Encyclopedia writes that:

> The history of English Canadian literary criticism has also involved a struggle to promote Canadian literature by providing it with a literary institution: publishers, readers, reviewers, booksellers, literary associations, journals, reference works, textbooks and university courses. Even before Confederation, Edward Hartley Dewar concerned himself with the economic difficulties of Canadian authors and publishers.[96]

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[94] Hayne (1944) 82.

[95] Javier Garcia-Mendez, "Les romanciers du XIXe siècle face à leurs romans: Notes pour la reconstitution d'une argumentation" in Voix et Images, vol. VIII, no. 2, hiver 1983. 331-45.

[96] The Canadian Encyclopedia 2 1228.

Although theoretically there is a distinction between the "literary institution" and the "literary system", as discussed in Chapter I, this short reference to the literary institution shows an awareness of the concept. Unfortunately, there is very little data with regards to the prefaces and their relationship with elements of the literary institution. George Parker, in his book The Beginnings of the Book Trade in Canada discusses in one section the relationship between Canadian authors and their publishers. With regards to John Lovell, I mentioned above that there seems to have been a strong awareness among English-Canadian novelists that this publisher effectively supported Canadian fiction publishing, and that this is observable in the preface data. Parker' study indicates that for copyright, economic, and market reasons the situation of publishing in the 1870s was gloomy in English-Canada.[97] He observes that Canadian imprints as a rule did not sell outside of Canada. Thus, many authors had to find publishers abroad. This does not seem to be the case with prefaced novels, although there is at least one example of prefatorial advertisement for the "Canadian" product which indicates the necessity to attract readers. John Lovell inserted a publisher's advertisement into Ebenezer Clemo's novel Canadian Homes, or, the Mystery solved... (1858).[98] As shown above, the majority of these novels were published in Canada. In turn, this may be an indication that prefaces were thought to be more necessary in Canadian imprints than in British or American imprints. Parker's impression, based on primary sources such as Sara Jeanette Duncan, is that the feeling of English-Canadian authors was the necessity to write for the American readership and that the reason for the lack of Canadian publishers of fiction was that "... there was still considerable antagonism in the country towards popular fiction as time-wasting and immoral."[99] This observation, taken together with the fact that the majority of prefaced novels were Canadian imprints, allows a hypothesis that E/C authors found it necessary to write prefaces because of the place of imprint (Canada, i.e., "colony") and because of the precarious, although accepted, position of the genre per se - whether the book was then sold in Canada or abroad.

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[97] Parker 233.

[98] A discussion of this aspect is in Mary Jane Edwards, "The Case of Canadian Homes" in Canadian Literature 81 (1979). 147-54.

As mentioned before, the choice of publishers by the F/C prefacers/authors is greater than that of the E/C. The data show that the French-Canadian novel with preface was published in Lower Canada, mainly in Montreal, by a relatively large number of publishers. These publishers, for whatever reason, do not seem to have had published a number of novels, but each only one. Maurice Lemire, in his study "Les Relations entre écrivains et éditeurs au Québec au XIXe siècle" presents, based on a few examples, the observation that the Lower Canadian publishing industry was very limited with regards to fiction (Lemire speaks mainly of poetry publications).[100] The case of Fréchette is telling: he succeeded in getting some financial reward for his work, but only when a translated copy of his La Noël au Canada was simultaneously published in the U.S., Canada, and Britain. And even then he sold very little in English Canada and England.[101] Ultimately, "Par une ironie du sort assez cruelle, Fréchette se rend compte que son meilleur marché reste le Québec."[102] Generally, the situation of the French-Canadian author was similar to that of the English-Canadian: most had to pay for the publication of their work or they had to rely on subscription sales. Obviously, this situation was not amenable to an economically rewarding relationship between authors and publishers in either English or French Canada.

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[99] Parker 234.

Although translation is not an explicit category in ESL, it can be deduced from cursory references that it belongs to the category of Post-Production Processing.[103] The Canadian critic Barbara Godard wrote in one of her prefaces to a translated work that

> One could write a history of translation, a history of the relationships between author and translator, indeed between author and reader, by writing a history of the preface as genre.[104]

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[100] Lemire (1983) 207-24.

[101] Lemire (1983) 221.

[102] Lemire (1983) 221.

[103] Schmidt (1980) 278. 286-87.

This does not seem to be true, however, in the case of the Canadian literatures. Reflecting the state of translation in the nineteenth-century Canadian literatures, prefaces to translated texts are rare.[105] From the CIHM list of novels with prefaces, five prefaces to translations from English to French, three from French to English, and one from English to German could be established.[106] In the case of English to French, the number will have to be reduced to three *bona fide* prefaces, because in one case (Clemo's *Canadian Homes...*, 1858) the preface is the literal translation of the original English preface. The same applies to the number of French to English translations in the case of Proulx's preface to *Pierre Cholet...* (1888).

In comparison with the "normal" corpus the prefaces to

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[104] Barbara Godard, "Preface" in Nicole Brossard, *Lovhers* tr. Barbara Godard (Montréal: Guernica, 1986).

[105] On the precarious state of nineteenth-century translations see, for example, David M. Hayne, "Literary Translation in Nineteenth-Century Canada" in Camille La Bossière, Ed., *Translation in Canadian Literature: Symposium 1982* (Ottawa: U of Ottawa P, 1983). 35-46. Also, Kathy Mezei, *Bibliography of Criticism on English and French Literary Translations in Canada/Bibliographie de la critique des traductions littéraires anglaises et françaises au Canada* (Ottawa: U d'Ottawa/Fédération canadienne des études humaines, 1988), contains important sources.

[106] English to French: Clemo, *Le Foyer canadien...*, tr. H. Émile Chevalier (1859), De Mille, *Le Baron americain...*, tr. Louis Ulbach (1877), Kirby, *Le Chien d'or: légende canadien*, tr. Pamphile LeMay (1884), Leprohon, *Le Manoir de Villerai...*, tr. E.L. de Bellefeuille (1861), *Antoinette de Mirecourt...*, tr. Joseph-August Genand (1881). French to English: d'Ennery, *A martyr...*, tr. Aristide Filiatreault (1886), Proulx, *Pierre Cholet...*, tr. M.J. Murphy (1888), Aubert de Gaspé, *The Canadians of Old...*, tr. Charles G.D. Roberts (1890). English to German: Saunders, *Der schöne Sepp...*, tr. A. Henrich (1896).

translated novels do not reveal typological novelties. There are, however, some systemic indicators worthy of note. The earliest translation preface is among those to English texts rendered in French, de Bellefeuille's translation of Leprohon's Le Manoir de Villerai... (1861). David Hayne, in his above mentioned article, wrote that "When the full story is told, it will undoubtedly constitute a revealing chapter in the history of literary translation as religious politics".[107] Unfortunately, the preface does not contain an indication of "religious politics" or other systemic data of significance. However, the translated novel indicates already on the title page a systemic environment, because the translator is introduced by "Traduit de l'Anglais avec la bienveillante permission de l'auteur". This statement is there for the legitimization of the novel and not for reasons of publication regulations.[108] The preface is titled "Note du traducteur", thus clearly delineating author from translator. De Bellefeuille wrote a preemptive preface but without any reference to possible faults, stylistic or otherwise, the original might have had in his view. The original is highly praised on moral, patriotic, and narratological grounds, thus the preface's critical nature. The translator asserts that the reader of this historical novel will be satisfied: "Celui qui lira avec attention le Manoir de Villerai, aura une connaissance assez étendue de l'histoire de cette époque." With reference to the preface as a genre, de Bellefeuille added an interesting critical note, albeit of a rhetorical type:

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[107] Hayne (1983) 40.

[108] Literary texts or authors were not, at the time, legally protected with regards to translation.

> Je devais ces remarques à l'auteur, au public et au livre. Sans vouloir faire une préface, dont un roman n'a pas besoin, le lecteur me permettra de lui dire quelques mots sur le Manoir de Villerai, avant commencer à le parcourir.

The "Note des editeurs" to the translation of Leprohon's Antoinette de Mirecourt... to the 1881 edition, a translation by Joseph-Auguste Genand in 1865[109], is largely a necrology on Rosanna-Eleanor Leprohon née Mullins, with some critical excerpts from journals. The preface again asserts that her novels are morally acceptable literary works.[110]

A more interesting preface is the one provided for the translation of James De Mille's Le Baron américain (1877), translated and prefaced by Louis Ulbach and published by Ulbach as his own in Paris.[111] The "Avis au lecteur" contains the rectification of the procedure to publish under the translator's name, and Ulbach strongly promotes the "romancier americain" James De Mille to the French readership. Ulbach also mentions the need to "franciser" the original text. Thus he alludes to problems of translation, however shortly. The most important translation preface is in Kirby's Le Chien d'or..., titled "Pourqoui Le Chien d'Or traduit en Français" and signed "Les Editeurs". The translation contains a second preface by Pamphile LeMay, titled "La Legende du Chien d'Or". This preface is a historical explanation of the novel's theme. The preface titled "Pourquoi..." has been ascribed to Pamphile LeMay in Quebecois scholarship.[112] The preface is mainly explanatory and ethical. As the title of the preface suggests, its author explains why this novel is worthy of a French-Canadian readership. The religious-historical polarity of English and French Canada is expressed, in this case in a positive context:

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[109] Hayne (1983) 40.

[110] It may be of note that in this preface the author is described as having been born in 1832. In the CIHM she is listed as born in 1829.

[111] This translation is not listed in the Dictionnaire des oeuvres littéraires du Québec.

> Nous avons voulu faire apprécier par nos littérateurs l'admirable parti qu'un homme, qui pourtant n'a ni notre foi, ni nos sentiments nationaux, et dont la langue maternelle est la langue anglaise, a su tirer d'une courte période de notre histoire.

LeMay proceeds to praise French-Canada's religiousness by a comparison with French literature and society. He mentions the French "immoral" novel, while at the same time praises the contemporary religious and moral section of French society, which, in his view, is the base of French cultural superiority:

> La France catholique est encore, Dieu merci, au premier rang des nations civilisées, par la science, l'inspiration et le génie littéraire de ses auteurs catholiques.

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[112] See, for example, Guildo Rousseau, Préfaces des romans québécois du XIXe siècle (Québéc: Cosmos, 1970). 75.

He mentions several examples of these "auteurs catholiques": Féval, Lamothe, Buet, de Navery, de Chandeneux, Fleuriot. His argumentation for the morally and religiously acceptable novel includes a correct assessment of the English-Canadian situation of the novel:

> Les ouvrages de certains romanciers anglais, dûs même à des auteurs protestants, sont sous ce rapport beaucoup meilleurs que nombre de romans français que l'on s'accoutume à considerer comme n'étant pas mauvais. Parce que sans cesse la foi chrétienne y est affirmée et les personnages y adorent et servent Dieu. L'enseignement chrétien s'en dégage et exerce son influence sur le lecteur.

Thus, the "moral" novel becomes a Canadian trademark. Although LeMay appreciates the morally acceptable status quo of the French-Canadian and English-Canadian novel, the polarity of religion, which implicitly results in French-Canadian and English-Canadian historical adversity, forces him to acknowledge the difference in religion, i.e., Catholic versus Protestant:

> Nous n'oserions pas recommender ce livre comme une oeuvre de doctrine parfaitement irréprochable. On ne doit pas oublier que c'est un protestant qui écrit.

In the case of French to English translations, Proulx's L'Enfant perdu et retrouvé ou Pierre Cholet (1887) published as Pierre Cholet, or, the Recovered Kidnapped Child in 1888 is similar to the novel of Ebenezer Clemo. The translation of the novel included the literal translation of the original French preface. Its characteristics have been discussed in Chapter II and its statistical and systemic elements have been incorporated into the discussion presented in Chapters III and IV. This is also true for Clemo's translated preface.

Philippe Aubert de Gaspé's The Canadians of Old (1890) contains the well known "Introduction" by Charles G.D. Roberts. It is a critical preface, including a historical perspective with reference to the English- and French-Canadian question of history, and biographical notes on the author. An other interesting preface is Aristide Filiatreault's to the French author's Adolphe d'Ennery's novel A Martyr; Or, a Victim of the Divorce Law: A Novel (1886). Although this novel is not French-Canadian, the preface was written by an important French-Canadian critic and author[113] and it contains references to French-Canadian literary life. The preface is significant in that it defends the French novel in general, although, at the same time, it rejects the "pornographic" and "immoral" writings of Zola and the like. Filiatreault analyses the novel he translated as a novel with "stirring scenes of the greatest effect", in which "from the first page to the last the reader is kept in a state of thrilling excitement". Beyond this promotional element, he inserted preemptive and excusatory elements into the preface claiming that this was his first translation and its publication was the result of the insistence of "some literary friends, who, I am afraid, were partial to its merits".

An exceptional case is Saunder's Der schöne Sepp... (1896), a translation of Beautiful Joe... (1895). The shortness of time within which the translation appeared is by itself significant. More importantly, the fact that it was translated into German and published in Philadelphia indicates a German-American readership. On the CIHM copy, there is a hand-written note, most likely by Marshall Saunders herself:

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[113] Dictionnaire 669-71.

> This book is presented to McMaster University by Marshall Saunders. 1932. Sec. pa.tem of the American Baptist Pub. Sty. The German book was first brought out in Hamburg Germany by the Baptist Pub. house. Then the Baptists moved to Cassel. Col. Banes had this edition for the U.S.A. and Canada.

The German edition differs from the English one in the structure of the prefaces. The English edition contains three: one by the author, one by Ishbel Aberdeen, and one by Hezekiah Butterworth, an official with the Boston Humane Society. The English edition was obviously intended for a Canadian readership and this is underscored by the preface from the Countess Aberdeen. The printed prefaces in the German edition do not indicate an intention of publication for a Canadian readership, the American being obvious by due to the fact that it was published in Philadelphia. The preface by the Countess Aberdeen has been dropped. Although the "Einleitung" by Hezekiah Butterworth in the German edition is almost a verbatim translation of his "Introduction" for the English edition, there are some interesting differences. For example, in the German text there is a section in which this prefacer explains his reasons for awarding the winning prize to the novel, as the "Mitglied des Prüfungskomitees für die der humanen Gesellschaft gesandten

Preisschriften". This section is not in the English version and neither is the prefacer's function in the Humane Society mentioned. Most likely, these changes are the result of decisions with reference to the need to assure the readership that the novel had already obtained a significant level of importance by winning the Humane Society's prize, thus vouching for a certain quality. The reason for dropping the preface by Ishbel Aberdeen is obvious in my view. Although the hand-written note indicates a Canadian readership, the Philadelphia edition was obviously more intended for an American readership. Most likely, the publisher did not think it opportune to include the preface of the wife of a Canadian Governor General in an edition intended to attract a mainly American readership.

Conclusion

J.G. Bourinot, in his famed Our Intellectual Strength and Weakness, said in 1893: "there is one respect in which Canadians have never won any marked success, and that is in the novel or romance".[1] This, of course, may be a valid statement in the context of traditional literary criticism. In my view, literature ought not be studied by measuring the value of a literary text by standards derived from canonized texts only. Rather, it ought to be studied by paying attention to a "whole", i.e., a system of literature. This does not mean that all literary texts included in systemic literary studies will become canonized texts; the systemic study of literature allows for value differentiation, too. Such an approach obviously requires the study of non-canonized literature. In the present case of literary investigation, it follows that in the infrequently studied nineteenth-century Canadian literatures a minor type of text, the preface, becomes the object of literary study. The preceding study aimed at the discovery and analysis of the nineteenth-century English- and French-Canadian novel preface. The study was based on a body of prefaces which, at least in the case of the English-Canadian novels, has not, until now, been studied. The study of the prefaces was based on the theory of the Empirical Science of Literature.

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[1] J.G. Bourinot, Our Intellectual Strength and Weakness: A Short Historical and Critical Review of Literature, Art and Education in Canada (Montreal: Foster Brown, London: Bernard Quaritch, 1893). 27.

Recently, several well-known scholars postulated that there is a need for a preface typology. Within the framework of the Empirical Science of Literature, because a typology intrinsically responds to this theory's demand for empirical data, a typology of English- and French-Canadian prefaces forms an important part of this work. The typology thus served two purposes: it served to establish the preface as a genre and provided data for the systemic analysis of the prefaces.

The English- and French-Canadian prefaces in this study consist of an almost exhaustively delineated corpus of prefaces to novels in the nineteenth-century English- and French-Canadian literatures. The possibility of electronic data accumulation and the possibility of reading the actual texts on microfiche made the almost total delineation of the corpus possible. If this study is a work on the preface as a genre and an element of the literary system, more importantly it is an attempt to chart more precisely the relatively unknown period of nineteenth-century English-Canadian literature and the still insufficiently recognized comparative dimension of the Canadian literatures.

The results of the empirical data, i.e., accumulation, typology, and analysis, of the prefaces are multi-faceted. The structure of the ESL categories, of course, determines this. At the same time, the ESL categories also demanded the analytical aspect of this study. The ESL categories and their analytical aspects resulted in some unexpected observations. For example, the lack of address of specific readership groups is evidence that the nineteenth-century English- and French-Canadian novel readership was homogeneous and probably privileged, i.e., from the educated classes. This confirms the assumptions of such scholars as Ramsay Cook, Dennis Duffy, Harvey J. Graff, and Yves Dostaler. Both English- and French-Canadian prefaces show that morals and religion were an important socio-literary factor in nineteenth-century Canada, emanating from Protestantism and Catholicism, respectively. The prefaces seem, in general, to reflect major social and literary trends within nineteenth-century Canada. At the same time, they do not contain manifestations of more detailed attitudes or opinions about specific social, intellectual, economic, and/or literary development, or occurrences. Although in their totality, the prefaces represent a more or less homogeneous authorial attitude in the two literatures, several examples illustrate exceptions. For example, the assertion of some prefacers that their novel is strictly to entertain and not to edify.

This study may have a claim to be the first exercise in preface typology in Western literature, while at the same time, as a text type, to be a study demonstrating some mechanisms of the nineteenth-century Canadian literary system.

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APPENDIX

Explanation for the Appendix:
1. NO: = Notes (From the CIHM).
2. "..." = Title of preface. If there is no name after the title, the preface was written by the author of the novel. Otherwise the author of the preface is indicated after the title of the preface.
3. X = Indication that the preface had no title.
4 p. = Page or pages.
5. ¶. = Paragraph or paragraphs.
6. = The lower case spelling in the novel titles originates from the CIHM bibliographical list.

English-Canadian Novels with Prefaces

1 Abbott, J. (Joseph), 1790-1862. Philip Musgrave, or, Memoirs of a Church of England missionary in the North American colonies. London : J. Murray, 1846. NO: A fictional autobiography of Joseph Abbott--Cf. Dictionary of Canadian Biography, vol. IX, p. 4. '"Then fearless walk we forth ..."' Original issued in series: Murray's home and colonial library ; no. 33. CIHM microfiche series ; no. 26442. "Introduction" 2.5 p.

2 The Adopted daughter, or, The trials of Sabra : a tale of real life. --. Montreal : J. Lovell, 1873. CIHM microfiche series ; no. 27752. "Preface to the Fourth Edition" 0.5 p.

3 The Adopted daughter, or, The trials of Sabra : a tale of real life. --. Montreal : J. Lovell, 1863. CIHM microfiche series ; no. 10296. "Preface to the Second Edition" 0.5 p.

4 Agnes Harcourt, or, "For his sake" : a Canadian story illustrative of the power of a child's life. --. Montreal : Montreal Women's Print. Off., 1879. CIHM microfiche series ; no. 04007. "Preface" 2 ¶.

5 Allen, Grant, 1848-1899. Hilda Wade : a woman with tenacity of purpose. New York ; London : G.P. Putnam's Sons, c1899. CIHM microfiche series ; no. 26393. "Note" Publisher 1 p.

6 Allen, Grant, 1848-1899. Linnet : a romance. New York : New Amsterdam Book Co., 1900. CIHM microfiche series ; no. 26240. "Note" 1 ¶.

7 Allen, Grant, 1848-1899. The British barbarians : a hill-top novel. New York ; London : G.P. Putnam's Sons, 1895. CIHM microfiche series ; no. 26236. "Introduction" 23 p.

8 Allen, Grant, 1848-1899. The woman who did. Boston : Little, Brown ; London : J. Lane, 1898, c1895. NO: Original issued in series: The Keynotes series ; no. 8. Duplicate of CIHM microfiche no. 27600. CIHM microfiche series ; no. 26241. "Preface" 1 ¶. "Note" 1 ¶.

9 Ancketill, W.R. The adventure of Mick Callighin, M.P.: a story of home rule, and the De Burghos: a romance. Toronto & Detroit: Belford, 1875. CIHM microfiche series ; no. 06446. "Preface" 0.5 p.

10 Ardagh, Alice Maud, 1866-1936. Tangled ends. Toronto : W. Briggs ; Montreal : C.W. Coates, 1888. NO: Attributed to Alice Maud Ardagh--A checklist of Canadian literature / R.E. Watters. CIHM microfiche series ; no. 03969. "To the Readers" 1.5 p.

11 Armour, Agatha, d. 1891. Lady Rosamund's secret, a romance of Fredericton. St. John, N.B. : Telegraph Print. and Pub. Office, 1898. CIHM microfiche series ; no. 06086. "Introduction 1 ¶.

12 A.S.H. Belinda, or, the Rivals. Toronto: Anansi, 1976. "Advertisement" 1 p.

13 Ashley, B. Freeman (Barnas Freeman), 1833-1915. Air Castle Don, or, From dreamland to hardpan. Chicago : Laird & Lee, [1896?] NO: "Some dreams we have are nothing else ..." Original issued in series: Young America series. CIHM microfiche series ; no. 27223. "Why Not" 1 ¶.

14 Ashley, B. Freeman (Barnas Freeman), 1833-1915. Dick and Jack's adventures on Sable Island. Chicago, Ill. : Laird & Lee, [1896?] CIHM microfiche series ; no. 06156. "Instead of a Preface" 4 ¶. "Sable Island - Where and What it is" 1 ¶.

15 Ashley, B. Freeman (Barnas Freeman), 1833-1915. Tan pile Jim, or, A Yankee waif among the bluenoses. Chicago : Laird & Lee, 1894. CIHM microfiche series ; no. 05828. "O" 4 ¶.

16 Author of "Mick Tracy". Tim Doolan, the Irish imigrant : being a full and particular account of his reasons for emigrating, his passage across the Atlantic, his arrival in New York, his brief sojourn in the United States, and his further emigration to Canada. London : S.W. Partridge, [1869?] NO: "Fifth thousand." CIHM microfiche series ; no. 13409. "The Author's Bow to His Readers" 4 ¶.

17 Backwoodsman. Two and twenty years ago : a tale of the Canadian rebellion. Toronto : Clelland's Book and Job Printing House, 1859. CIHM microfiche series ; no. 22755. "Introduction" 0.5 p.

18 Balfour, Grant. The fairy school of Castle Frank. Toronto : Poole Print. Co., [1899] CIHM microfiche series ; no. 06342. X Publisher 1 ¶.

19 Ballantyne, R. M. (Robert Michael), 1825-1894. The pioneers : a tale of the western wilderness : illustrative of the adventures and discoveries of Sir Alexander Mackenzie. London : J. Nisbet, 1883. NO: Original issued in series: Ballantyne's miscellany. CIHM microfiche series ; no. 38351. "Note" 1 p. "Preface" 1.5 p.

20 Ballantyne, R. M. (Robert Michael), 1825-1894. Ungava : a tale of Esquimau land. London ; Edinburgh : T. Nelson and Sons, 1858. CIHM microfiche series ; no. 38352. "Preface" 1 p.

21 Ballantyne, R. M. (Robert Michael), 1825-1894. Ungava, a tale of Esquimau land. London ; Edinburgh : T. Nelson, 1893. CIHM microfiche series ; no. 39095. "Preface" 1 p.

22 Ballantyne, R. M. (Robert Michael), 1825-1894. The young fur-traders, or, Snowflakes and sunbeams from the far north. London ; New York : T. Nelson, 1881. CIHM microfiche series ; no. 38353. "Preface" 0.5 p.

23 Ballantyne, R. M. (Robert Michael), 1825-1894. The giant of the North, or, Pokings round the Pole. London : J. Nisbet, 1882. CIHM microfiche series ; no. 26645. X 3 ¶.

24 Ballantyne, R. M. (Robert Michael), 1825-1894. The world of ice, or, The whaling cruise of "The Dolphin" and the adventures of her crew in the polar regions. London ; New York : T. Nelson, 1894. CIHM microfiche series ; no. 26471. "Preface" 1 ¶.

25 Ballantyne, R. M. (Robert Michael), 1825-1894. Snowflakes and sunbeams, or, The young fur traders : a tale of the far north. Boston : Phillips, Sampson, 1859. NO: "With illustrations by the author." CIHM microfiche series ; no. 54089. "Preface" 0.5 p.

26 Ballantyne, R. M. (Robert Michael), 1825-1894. Charlie to the rescue : a tale of the sea and the Rockies. London : J. Nisbet, [1890?] NO: "With illustrations by the author." CIHM microfiche series ; no. 52456. "Preface" 1 ¶.

27 Ballantyne, R. M. (Robert Michael), 1825-1894. Snowflakes and sunbeams, or, The young fur traders : a tale of the far north. London ; Edinburgh ; New York : T. Nelson, 1861 (Edinburgh : T. Nelson) NO: "With illustrations by the author." CIHM microfiche series ; no. 37651. "Preface" 0.5 p.

28 Ballantyne, R. M. (Robert Michael), 1825-1894. The Norsemen in the West : America before Columbus. Toronto :

Musson Book Co., [189-?] NO: Half title: The Norsemen in the West or America before Columbus. "Twentieth thousand". CIHM microfiche series ; no. 36085. "Preface" 2 p.

29 Ballantyne, R. M. (Robert Michael), 1825-1894. The lighthouse : the story of a great fight between man and the sea. London ; Melbourne ; Toronto : Ward, Lock, [18--?] NO: "Illustrated." CIHM microfiche series ; no. 16856. "Preface" 0.5 p.

30 Ballantyne, R. M. (Robert Michael), 1825-1894. Snowflakes and sunbeams, or, The young fur traders : a tale of the far north. London ; Edinburgh ; New York : T. Nelson, 1856 (Edinburgh : T. Nelson) NO: "With illustrations by the author." Title from engraved t.p.: Snowflakes and sunbeams from the far north. Issued also under title: The young fur traders. Issued also under title: The young fur traders, or, Snowflakes and sunbeams, a tale .... Issued also under title: The young fur traders, or, Snowflakes and sunbeams, a tale from the far north. CIHM microfiche series ; no. 60822. "Preface " 0.5 p.

31 Ballantyne, R. M. (Robert Michael), 1825-1894. The giant of the North : pokings round the pole. Toronto : Musson, [1881?] NO: Preface dated: 1881. CIHM microfiche series ; no. 29078. "Preface" 3 ¶.

32 Ballantyne, R. M. (Robert Michael), 1825-1894. Fast in the ice, or, Adventures in the Polar regions. London : J. Nisbet, [1880?] NO: Original issued in series: Ballantyne's miscellany. CIHM microfiche series ; no. 27761. "Note" 0.5 p.

33 Ballantyne, R. M. (Robert Michael), 1825-1894. Away in the wilderness, or, Life among the Red Indians and fur-traders of North America. Toronto : Musson, [between 1894 and 1905] CIHM microfiche series ; no. 27760. "Note" 0.5 p.

34 Ballantyne, R. M. (Robert Michael), 1825-1894. The buffalo runners : a tale of the Red River plains. New York : T. Nelson, [1891?] CIHM microfiche series ; no. 32694. "Note" 0.5 p.

35 Ballantyne, R. M. (Robert Michael), 1825-1894. Over the Rocky Mountains, or, Wandering Will in the land of the Red Skin. London : J. Nisbet, [between 1894 and 1900] NO: Original issued in series: R.M. Ballantyne's miscellany of entertaining and instructive tales ; 7. CIHM microfiche series ; no. 27165. "Note" 0.5 p.

36 Ballantyne, R. M. (Robert Michael), 1825-1894. The Red Man's revenge. London : Nisbet, [1880?] CIHM microfiche series ; no. 26867. "Preface" 2 ¶.

37 Ballantyne, R. M. (Robert Michael), 1825-1894. Over the Rocky Mountains, or, Wandering Will in the land of the

Red Skin. London : J. Nisbet, [1879] NO: Original issued in series : R.M. Ballantyne's miscellany of entertaining and instructive tales; 7. The last two pages contain a list of works in the series. CIHM microfiche series ; no. 26866. "Note" 1 ¶.

38 Ballantyne, R. M. (Robert Michael), 1825-1894. Over the Rocky Mountains, or, Wandering Will in the land of the Red Skin. Toronto : J. Nisbet, [1890?] CIHM microfiche series ; no. 26470. "Note" 0.5 p.

39 Ballantyne, R. M. (Robert Michael), 1825-1894. The world of ice, or, The whaling cruise of "The Dolphin" and the adventures of her crew in the polar regions. London ; New York : T. Nelson, 1894. CIHM microfiche series ; no. 26471. "Preface" 1 ¶.

40 Ballantyne, R. M. (Robert Michael), 1825-1894. Away in the wilderness, or, Life among the Red Indians and fur-traders of North America. London : J. Nisbet, [187-?] NO: Original issued in series: Ballantyne's miscellany. CIHM microfiche series ; no. 26465. "Note" 0.5 p.

41 Ballantyne, R. M. (Robert Michael), 1825-1894. Rivers of ice : a tale illustrative of Alpine adventure and glacier action. London : J. Nisbet, 1880. CIHM microfiche series ; no. 24833. "Preface" 1 ¶.

42 Ballantyne, R. M. (Robert Michael), 1825-1894. The dog Crusoe and his master : a story of adventure in the western prairies. London ; Glascow : Blackie, [1860?] CIHM microfiche series ; no. 13518. "Biographical Note" Publisher 3 p.

43 Ballantyne, R. M. (Robert Michael), 1825-1894. The fugitives, or, The tyrant queen of Madagascar. Toronto : A.G. Watson, [1887?] CIHM microfiche series ; no. 07470. "Preface" 1.5 p.

44 Ballantyne, R. M. (Robert Michael), 1825-1894. Life in the red brigade ; and, Fort Desolation. London : J. Nisbet, [1887?] NO: Fort Desolation, or, Solitude in the wilderness. CIHM microfiche series ; no. 07473. "Preface" 2 ¶.

45 Ballantyne, R. M. (Robert Michael), 1825-1894. The Norsemen in the west. London : Nisbet, [1872?] CIHM microfiche series ; no. 07475. "Preface" 1.5 p.

46 Ballantyne, R. M. (Robert Michael), 1825-1894. The young fur-traders. London ; Edinburgh : T. Nelson, [1856?] NO: Preface dated: Edinburgh, 1856. CIHM microfiche series ; no. 07482. "Preface" 1 ¶.

47 Ballantyne, R. M. (Robert Michael), 1825-1894. Fighting the whales, or, Doings and dangers on a fishing

cruise. London : J. Nisbet, [1887?] NO: Half-title page: Ballantyne's miscellany, Fighting the whales. Original issued in series: Mr. R. M. Ballantyne's Miscellany of entertaining and instructive tales. CIHM microfiche series ; no. 07469. "Note" 1 p.

48 Ballantyne, R. M. (Robert Michael), 1825-1894. Charlie to the rescue : a tale of the sea and the Rockies. New York : T. Nelson, 1890. CIHM microfiche series ; no. 07466. "Preface" 1 ¶.

49 Ballantyne, R. M. (Robert Michael), 1825-1894. The buffalo runners : a tale of the Red River plains. London : J. Nisbet, [189-?] NO: with illustrations by the author. -- "Fourteenth thousand" CIHM microfiche series ; no. 07465. "Preface" 1 ¶.

50 Ballantyne, R. M. (Robert Michael), 1825-1894. The iron horse. London : Nisbet, [1871?] CIHM microfiche series ; no. 07472. "Preface" 2 ¶.

51 Ballantyne, R. M. (Robert Michael), 1825-1894. The lonely island, or, The refuge of the mutineers. [Ottawa ? : s.n., 1880?] (Ottawa : J. Durie) CIHM microfiche series ; no. 07474. "Preface" 1 ¶.

52 Ballantyne, R.M. (Robert Michael), 1825-1894. The walrus hunters: a romance of the realms of ice. London: J. Nisbet, 1893. CIHM microfiche series no. 07481. "Preface" 1 ¶.

53 Ballantyne, R.M. (Robert Michael), 1825-1894. Fighting the whales, or, Doings and dangers on a fishing cruise. London: J. Nisbet, [186-?]. CIHM microfiche series no. 26467. "Note" 1 p.

54 Barr, Robert, 1850-1912. In a steamer chair, and other shipboard stories. London : Chatto & Windus, 1892. NO: Publisher's list--p. [1]-32. CIHM microfiche series ; no. 03347. "A Preliminary Word" 1 ¶.

55 Barron, Louie. Zerola of Nazareth. Toronto : C.J. Musson, 1895. CIHM microfiche series ; no. 25183. "Preface 1.5 p.

56 Bech, Birger. The unknown. Toronto : Queen City Pub. Co., 1887. CIHM microfiche series ; no. 03534. "Preface" 1 p.

57 Beckwith, Julia Catherine, 1796-1867. St. Ursula's Convent, or, The nun of Canada : containing scenes from real life.. 1824 (Kingston, Upper Canada [Ont.] : H.C. Thomson) NO: "In two volumes. Vol. I." Part of a CIHM set. For individual microfiches in this set, see CIHM microfiche nos. 57557-57559. Attributed to Julia Catherine Beckwith Hart--National Union Catalog, pre-1956 imprints. "The moral world

... in universal good.--Thomson." CIHM microfiche series ; no. 57558. "Preface" 2.5 p.

58 Beckwith, Julia Catherine, 1796-1867. *Tonnewonte, or, The adopted son of America : a tale containing scenes from real life*. Watertown, N.Y. : J.Q. Adams, 1825. NO: "Two volumes in one. Vol. I." Part of a CIHM set. For individual microfiches in this set see CIHM microfiche nos. 44189-44191. Attributed to Julia Catherine Beckwith--National Union Catalog pre-1956 imprints. '"Such is the patriot's boast ... "--Goldsmith.' CIHM microfiche series ; no. 44190. "Introduction" 5 p.

59 Begg, Alexander, 1839-1897. *"Dot it down" : a story of life in the North-West*. Toronto : Hunter, Rose, 1871. NO: Followed by an emigrant's guide to Manitoba. CIHM microfiche series ; no. 30055. "Dedication" 1 p.

60 Bourne, George. *Lorette: the history of Louise, a daughter of a Canadian nun, exhibiting the interior of female convents*. New York: Charles Small, 1834. CIHM microfiche series ; no. 14671. "Introductory Letter" 6 p.

61 Boyle, David, 1842-1911. *The ups and downs of no. 7, Rexville : being a full, true and correct account of what happened in the said school section during a period of twelve months, more or less, and of some things that were enacted beyond its limits, with a few of judicious remarks on religious instruction in public schools, the morality of fresh air, teacher's "recommends" and bogus certificates*. [Toronto? : s.n., 188-] NO: Cover title: The adventures of "no. 7." Attributed to David Boyle -- Checklist of Canadian literature / R.E. Watters. CIHM microfiche series ; no. 14019. "Preface" 1 p.

62 Briton, E. Vincent. *Some account of Amyot Brough : captain in His Majesty's 20th Regiment of Foot, who fought (but with no great glory) under H.R.H. the Duke of Cumberland in the Low Countries, and had the honour to be wounded in the left shoulder under the eyes of General Wolfe at the taking of Quebec*. London : Seeley, 1886. NO: Includes publisher's list. CIHM microfiche series ; no. 29135. "Preface" 1 p. "Preface to the Second Edition" 1.5 p.

63 Briton, E. Vincent. *Some account of Amyot Brough, captain in His Majesty's 20th Regiment of Foot, who fought (but with no great glory) under H.R.H. the Duke of Cumberland in the Low Countries, and had the honour to be wounded in the left shoulder under the eyes of General Wolfe at the taking of Quebec. Vol. 1*. London : Seeley & Co., 1885. NO: Half-title: Amyot Brough. Vol. 1 of a set of two volumes. For vol. 2 see CIHM microfiche series ; no. 05505. CIHM microfiche series ; no. 05504. "Preface" 1 p.

64 Briton, E. Vincent. *Some account of Amyot Brough, captain in His Majesty's 20th Regiment of Foot, who fought*

(but with no great glory) under H.R.H. the Duke of Cumberland in the Low Countries, and had the honour to be wounded in the left shoulder under the eyes of General Wolfe at the taking of Quebec. London: Seeley & Co., 1886. CIHM microfiche series no. 29135. "Preface" 1 p. "Preface to the Second Edition" 1 p.

65 Brooke, Frances, 1724-1789. The history of Lady Julia Mandeville. London : Printed for F.C. and J. Rivington [and 34 others] ; Edinburgh : W. Creech ; York [England] : Wilson and Son, 1810. NO: Both works are fiction. Edition statement refers only to Mrs. Inchbald's Nature and art. From: The British novelists : with an essay, and prefaces, biographical and critical / by Mrs. Barbauld ; v. 27. CIHM microfiche series ; no. 37443. "Mrs. Brooke" Publisher 2 p.

66 Broome, Isaac, 1835-1922. "The brother" : splendor and woe. Paterson, N.J. : J.A. Craig, 1890. CIHM microfiche series ; no. 25683. "Preface" 2 p.

67 Butler, W. F. (William Francis), Sir, 1838-1910. Red Cloud, the solitary Sioux : a story of the great prairie. London : Sampson Low, Marston, Searle, & Rivington, 1888. NO: Includes publisher's list. CIHM microfiche series ; no. 29883. "Foreword" Robert Baden-Powell 4 p.

68 Campbell, John, 1840-1904. Two knapsacks : a novel of Canadian summer life. Toronto : Williamson, 1892. NO: Attributed to John Campbell--A checklist of Canadian literature / R. Watters. CIHM microfiche series ; no. 00387. "Publisher's Note" Publisher 1 p.

69 Carroll, John, 1809-1884. The school of the prophets, or, Father McRorey's class, and 'Squire Firstman's kitchen fire : a fiction founded on facts. Toronto : J.B. Magurn, [1876?] NO: Dated: Toronto, June 10th, 1876. "A book for the Methodists." "Second series." Includes publisher's list. CIHM microfiche series ; no. 39561. "Preface" 4 p. "Introduction" Enoch Wood 2.5 p.

70 Carroll, John, 1809-1884. My boy life: presented in a succession of true stories. Toronto: William Briggs, 1882. "Introduction" W.H.W. 2 p.

71 Chapin, Gardner B. Tales of the St. Lawrence. Montreal : J. Lovell, 1873. CIHM microfiche series ; no. 00562. "Introduction" 1.5 p.

72 Chaplin, J. D. (Jane Dunbar), 1819-1884. Mother West's neighbors. Boston : American Tract Society, 1876. CIHM microfiche series ; no. 27436. "Preface" 4 p.

73 Charlesworth, Maria Louisa. Oliver of the mill: a tale. Montreal: Dawson, 1876. CIHM microfiche series ; no. 26927. "Preface" 2.5 p.

74 Cheetham, William. Lights and shadows of clerical life. Montreal : Lovell, 1879. CIHM microfiche series ; no. 00596. "Preface" 2 p.

75 Clark, Graham S.R. Mrs. Our street. Boston: D. Lothrop, c1880. CIHM microfiche series ; no. 28709. "Dedication" 0.5 p.

76 Clayton, F. H. Scenes and incidents in Irish life. Montreal : J. Lovell, 1884. NO: Attributed to F.H. Clayton--A checklist of Canadian literature / R.E. Watters. CIHM microfiche series ; no. 00679. "Dedicatory Preface" 1 p. "Preface" 1 p.

77 Clemo, Ebenezer, 1831?-1860. Canadian homes, or, The mystery solved : a Christmas tale. Montreal : J. Lovell ; Toronto : W.C.F. Caverhill, 1858. CIHM microfiche series ; no. 37533. "Preface" 2 p.

78 Collins, J. E. (Joseph Edmund), 1855-1892. The four Canadian highwaymen, or, The robbers of Markham swamp. Toronto : Rose, 1886. NO: Includes: Mary Holt's engagement / by Catherine Owens. CIHM microfiche series ; no. 08597. "Preface" 1.5 p.

79 Conger, Janet C. A daughter of St. Peter's. [Montreal? : s.n., 1889?] (Montreal : J. Lovell & Son) CIHM microfiche series ; no. 00742. "Preface" 1 p.

80 Connor, Ralph, 1860-1937. Beyond the marshes. Toronto : Westminster Co., [1898?] CIHM microfiche series ; no. 26971. "Foreword" 1.5 p. "Introduction" Ishbel Aberdeen 2 p.

81 Connor, Ralph, 1860-1937. Black rock : a tale of the Selkirks. Chicago : M.A. Donohue, [1900?] CIHM microfiche series ; no. 26972. "Black Rock" George Adam Smith 1 p. "Introduction" 1.5 p.

82 Connor, Ralph, 1860-1937. The sky pilot : a tale of the foothills. Toronto : Westminster Co., 1899. NO: The author's real name is Charles William Gordon. CIHM microfiche series ; no. 30112. X 1.5 p.

83 Cureton, Stephen. Perseverance wins : the career of a travelling correspondent : England, Canada, United States, Hawaiian Islands, New Zealand, Australia, Egypt, Italy. Toronto : J. Clougher, [1880?] CIHM microfiche series ; no. 02242. "To the Reader" 1 p. "Dedication" 2 p.

84 Darling, William Stewart, 1818-1886. Sketches of Canadian life, lay and ecclesiastical : illustrative of Canada and the Canadian Church. London : D. Bogue, 1849. NO: Attributed to William Stewart Darling--National Union Catalog pre-1956 imprints. Tables. Includes publisher's list. CIHM microfiche series ; no. 55031. "Preface" 2 p.

85 Daunt, Achilles. The three trappers: a story of adventure in the wilds of Canada. London : T. Nelson, 1882. CIHM microfiche series ; no. 30124. "Preface" 1.5 p.

86 Davison, L. L. (Leslie Loring), 1871-1889. Stray leaves from "Book of Wonders". Wolfville, N.S. : Davison, 1890. NO: with a preface by Harl Harlee. -- Attributed to Leslie Loring Davison--Canadian Men and Women of the Time / H.J. Morgan. Afar / L.L. Davison. CIHM microfiche series ; no. 06015. "Biography of Leslie Loring Davison" Ben Zeene 5 p.

87 De Mille, James, 1837-1880. Le baron americain. Paris : C. Levy, 1877. NO: L'auteur James De Mille mentionne dans L'avis au lecteur. CIHM microfiche series ; no 32173. "Avis au Lecteur" Louis Ulbach 1.5 p.

88 Dougall, Lily, 1858-1923. The zeit-geist . --. London : Hutchinson, [1895?] NO: A novel. Author identified in advertisement preceding the title page, which lists The zeit-geist as belonging to the Zeit-Geist library of complete novels in one volume. Original issued in series: Zeit-Geist library. CIHM microfiche series ; no. 07102. X 2 p.

89 Duncan, Sara Jeannette. A daughter of to-day. London: Chatto & Windus, 1895. CIHM microfiche series ; no. 32300. "Opinions of the press on A Daughter of To-Day" 1 p.

90 Emberson, F. C. (Frederick C.), d. 1913. The yarn of the love sick Parsee. Montreal : W. Drysdale, [1897?] NO: Title at head of table of contents: The yarn of the love-sick Jap. CIHM microfiche series ; no. 02913. "An Apology" 1.5 p.

91 Erskine, Douglas. A bit of Atlantis. Montreal : A.T. Chapman, 1900. CIHM microfiche series ; no. 38356. "Preface" 33 p.

92 Flewellyn, Julia Colliton, b. 1850. Hill-Crest. Toronto : Cooper, 1894. CIHM microfiche series ; no. 03166. "Preface" 1.5 p.

93 Forrest, E. W. (Edmund William), d. 1880. Ned Fortescue, or, Roughing it through life : a story found on fact. Montreal : Printed for the author by John Lovell, 1871. CIHM microfiche series ; no. 13419. "Preface" 1 p.

94 Forrest, E. W. (Edmund William), d. 1880. Vellenaux : a novel. Saint John, N.B. : Daily News, 1874. CIHM microfiche series ; no. 03154. "Preface" 1 p.

95 Forrest, E. W. (Edmund William), d. 1880. Ned Fortescue, or, Roughing it through life : a story founded on fact. Ottawa ; Toronto : Hunter, Rose, 1869. CIHM microfiche series ; no. 03153. "Preface" 0.5 p.

96 Fraser, W. A. (William Alexander), 1859-1933. Mooswa and others of the boundaries. Toronto : W. Briggs, 1900. CIHM microfiche series ; no. 28734. "Introduction" 2.5 p.

97 Gair, John R. Fun on the Road. Toronto: Grip, 1886. CIHM microfiche series no. 03282. "The Author's Preface" 1.5 p.

98 Galt, John, 1779-1839. Lawrie Todd, or settlers in the woods. London : H. Colburn and R. Bentley, 1830. CIHM microfiche series ; no. 44269. "Preface" 2.5 p.

99 Galt, John, 1779-1839. Annals of the parish ; and, The Ayrshire legatees. New York : MacMillan, 1895. CIHM microfiche series ; no. 26261. "Introduction" Alfred Ainger 7 p.

100 Galt, John, 1779-1839. Bogle Corbet, or, The emigrants. London : H. Colburn and R. Bentley, [183-?] NO: "In three volumes. Vol. I." Part of a CIHM set. For individual microfiches in this set, see CIHM microfiche nos. 42427-42430. '"Truth severe by fairy fiction dressed."' CIHM microfiche series ; no. 42428. 6 p.

101 Galt, John, 1779-1839. The entail, or, The lairds of Grippy. Edinburgh ; London : W. Blackwood, 1895. NO: with introduction by S.R. Crockett ; illustrations by John Wallace. First ed. published in three volumes, 1823. Original issued in series: Works of John Galt. "Volume I." Part of a CIHM set. For individual microfiches in this set see CIHM microfiche nos. 24600-24602. CIHM microfiche series ; no. 24601. "Introduction" S.R. Crockett 7 p.

102 Garison, Isabel. (Mrs. W.R. Smith). Looking forward. Montreal: J.T. Robinson, [1890?]. CIHM microfiche series no. 12576. "Dedication" 0.5 p.

103 Glasier, Alfred A. The Irving Club among the White Hills. St. John, N.B. : H.J.A. Godard, 1877. CIHM microfiche series ; no. 06326. X 1 p.

104 Gordon, W. J. (William John). Englishman's haven. New York : D. Appleton, 1892. CIHM microfiche series ; no. 03469. "Preface" 1 ¶.

105 Graham, E. Jeffers (Emma Jeffers). Etchings from a parsonage veranda. Toronto: W. Briggs, 1895. CIHM microfiche series no. 03891. "Preface" 1 p.

106 Grodenk. My own story : a Canadian Christmas tale. Toronto : A.S. Irving, 1869. NO: In double columns. CIHM microfiche series ; no. 06368. "To the Reader" 0.5 p.

107 Haliburton, Thomas Chandler, 1796-1865. The clockmaker : sayings and doings of Samuel Slick of Slickville.

New York : Hurd and Houghton ; Cambridge : Riverside, 1872 (Cambridge : H.O. Houghton) NO: illustrated by F.O.C. Darley. Includes publisher's list. CIHM microfiche series ; no. 34575. "Advertisement" X 4.5 p.

108 Haliburton, Thomas Chandler, 1796-1865. The attaché, or, Sam Slick in England. London : Richard Bentley, 1843. CIHM microfiche series ; no. 45071. X 1 p.

109 Haliburton, Thomas Chandler, 1796-1865. The clockmaker, or, The sayings and doings of Samuel Slick of Slickville ... Concord [N.H.] : W. White ; Boston : B.B. Mussey, 1838. NO: '"--Garrit aniles ex re fabellas"--Horace.' Attributed to Thomas Chandler Haliburton--National Union Catalog, pre-1956 imprints. CIHM microfiche series ; no. 25838. "Advertisement" Publisher 0.5 p.

110 Haliburton, Thomas Chandler, 1796-1865. The attaché, or, Sam Slick in England. Paris : A. and W. Galignani, 1843. NO: '"Tell you what, report my speeches ... "--Slickville translation.' CIHM microfiche series ; no. 14034. "Valedictory Address" 2.5 p.

111 Haliburton, Thomas Chandler, 1796-1865. Sam Slick's wise saws and modern instances, or, What he said, did, or invented ... London : Hurst and Blackett, 1854 (London : Schulze) NO: "In two volumes. Vol. I." Part of a CIHM set. For individual microfiches in this set see CIHM microfiche nos. 48968-48970. Attributed to Thomas Chandler Haliburton--National Union Catalog, pre-1956 imprints. '"Quicquid agunt homines ..."--Juv.' '"The proper study of mankind is man"--Pope.' CIHM microfiche series ; no. 48969. "Preface to the New Edition" 2 p.

112 Haliburton, Thomas Chandler, 1796-1865. The letter bag of the Great Western, or, Life in a steamer. Paris : A. and W. Galignani, 1840. NO: "Dulce est desipere in loco." CIHM microfiche series ; no. 34822. "Preface" 8 p. "Dedication to the Right Hon. Lord Russell" 5.5 p.

113 Haliburton, Thomas Chandler, 1796-1865. Sam Slick, the clockmaker : his sayings and doings. Toronto : Musson ; London : G. Routledge, [19--?] NO: Author's name appears in introd. Includes publisher's list. CIHM microfiche series ; no. 37475. X E.A. Baker 8 p.

114 Haliburton, Thomas Chandler, 1796-1865. Sam Slick's wise saws and modern instances, or, What he said, did, or invented. London : Hurst and Blackett, 1859. NO: "'Quicquid agunt homines, votum, timor, ira, voluptas Gaudia'--Juv." "'The proper study of mankind is man'--Pope." CIHM microfiche series ; no. 35973. "Preface to the New Edition" 2 p.

115 Haliburton, Thomas Chandler, 1796-1865. Sam Slick's wise saws and modern instances, or, What he said, did, or invented ... London : Hurst and Blackett, 1853. NO: "In two

volumes. Vol. I." Part of a CIHM set. For individual microfiches in this set see CIHM microfiche nos. 67957-67959. Attributed to Thomas Chandler Haliburton--National Union Catalog, pre-1956 imprints. ’"Quicquid agunt homines ..."--Juv.’ ’"The proper study of mankind is man"--Pope.’ CIHM microfiche series ; no. 67958. "Introductory Letter" 7 p.

116 Haliburton, Thomas Chandler, 1796-1865. The clockmaker, or, The sayings and doings of Samuel Slick of Slickville ... Philadelphia : Carey, Lea and Blanchard, 1838. NO: Attributed to Thomas Chandler Haliburton--National Union Catalog, pre-1956 imprints. "Ecce iterum Crispinus." "If here aint the clockmaker again, as I am alive!." "Second series." CIHM microfiche series ; no. 10449. "To Colonel C.R. Fox" 1.5 p.

117 Hickey, David. William and Mary : a tale of the siege of Louisburg, 1745. Toronto : W. Briggs, 1884. CIHM microfiche series ; no. 05562. "Preface" 1.5 p.

118 Harold, P. J. Irene of Corinth : an historic romance of the first century. Toronto : Hunter, Rose, 1884. CIHM microfiche series ; no. 05365. "Preface" 1.5 p.

119 Hatton, Joseph, 1841-1907. By order of the Czar : a novel. New York : J.W. Lovell, c1890. CIHM microfiche series ; no. 05208. "Introduction" 6 p.

120 Hawley, W. F. (William Fitz), 1804-1855. The unknown, or, Lays of the forest. Montreal : J.A. Hoisington, 1831. NO: "A tale of the times of old. Ossian." CIHM microfiche series ; no. 35426. "Preface" 2.5 p.

121 Hilts, Joseph H. (Joseph Henry), 1819-1903. Among the forest trees, or, How the bushman family got their homes : being a book of facts and incidents of pioneer life in Upper Canada, arranged in the form of a story. Toronto : Printed for the author by W. Briggs, 1888. CIHM microfiche series ; no. 05620. "Introduction" 4 p.

122 Holland, Fidele H. "Waddie", A Christmas story. Hamilton, [Ont.] : Times Print. Co., 1898. NO: "Sold for the benefit of the ‘Duffield Flower Mission’." Includes: The dead baby’s message, a Christmas etching. CIHM microfiche series ; no. 07240. "Advertisement" 1 p.

123 Hooker, Le Roy, 1840-1906. Baldoon. Toronto : Poole Pub. Co., 1900. CIHM microfiche series ; no. 08387. "Foreword" 4 p.

124 The Hunted outlaw, or, Donald Morrison, the Canadian Rob Roy ... Montreal : Montreal News, 1889. NO: "Truth is stranger than fiction." CIHM microfiche series ; no. 08787. "Prologue" 1.5 p.

125 Hunter, Alfred Taylour, 1867-1957. Stories told out of lodge. Toronto : Carswell, 1898. NO: I. The counting out

of Be-elzebub -- II. The lost organizer. CIHM microfiche series ; no. 07054. "Preface" 2.5 p.

126 Huntington, L. S. (Lucius Seth), 1827-1886. Professor Conant : a story of English and American social and political life. Toronto : Rose Pub. Co., 1884. NO: "It is not that I adulate the people; Without me there are demagogues enough... -- Lord Byron." CIHM microfiche series ; no. 07309. "Preface" 1.5 p.

127 J. E. The old and the new home: a Canadian tale. Toronto : J. Campbell, 1870. NO: '"But may dishonour blight our fame ..."' Original issued in series: Canadian prize Sunday-school books ; v. 3. CIHM microfiche series ; no. 35564. "Preface" 1 p.

128 Jenkins, Edward, 1838-1910. The captain's cabin : a Christmas yarn. Montreal : Dawson, 1878. CIHM microfiche series ; no. 07430. "Preface" 2 p.

129 Jenkins, Edward, 1838-1910. The devil's chain. Montreal : Dawson, 1876. CIHM microfiche series ; no. 07431. "Dedication to Sir Wilfred Lawson, Bart., M.P." 2 p.

130 Jenkins, Edward, 1838-1910. Lord Bantam: a satire. Montreal: Dawson, 1872. CIHM microfiche series ; no. 13282. "Preface" 0.5 p.

131 Jickling's experiences : a reminiscence of Eton life. Montreal : W. Drysdale, 1896. NO: Cover title. "A clever story ; a mate for 'Tom Brown's Schooldays' -- F.W.M." -- cover. "The story...had its first appearance in "The Cornhill Magazine" a number of years ago...The present Editor has somwhat condensed the story...." -- Preface by the Editor. Attributed to James Robertson -- A checklist of Canadian literature, 1628-1960 / Reginald Eyre Watters. CIHM microfiche series ; no. 12867. "Preface by the Editor" Editor 1 p.

132 Johnson, Frank. The village of Merrow : its past and present. Montreal : Lovell Print. and Pub. Co., 1876. NO: "The gods are just..." CIHM microfiche series ; no. 07619. "Introduction to the American Edition" 8.5 p. "Dedication" 1.5 p.

133 Jones, James Thomas. The Cromaboo mail carrier: a Canadian love story. Guelph: Jos. H. Hacking, 1878. CIHM microfiche series ; no. 25870. "Preface" 0.5 p.

134 Kennedy, Jas. B. (James B.). Afloat for eternity, or, A pilgrim's progress for the times. Toronto : W. Briggs ; Montreal : C.W. Coates, 1893. CIHM microfiche series ; no. 07840. "Preface" 1 p. "Introduction" Crossley & Hunter 1.5 p.

135 Kirby, William, 1817-1906. The golden dog (Le chien d'or) : a romance of the days of Louis Quinze in Quebec.

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220 Smith, Thomas B. (Thomas Barlow), 1839-1933. A seraph on the sea, or, The career of a Highland drummer boy. Windsor, N.S. : J.J. Anslow, 1891. NO: Cover title: A seraph on the sea, or, The fall and rescue of a Highland drummer boy. CIHM microfiche series ; no. 25399. "Dedication" 0.5 p.

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